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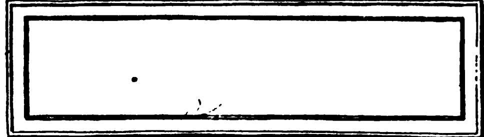
RUSSIAN POETRY READER

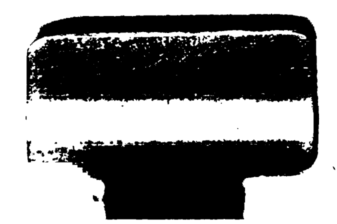


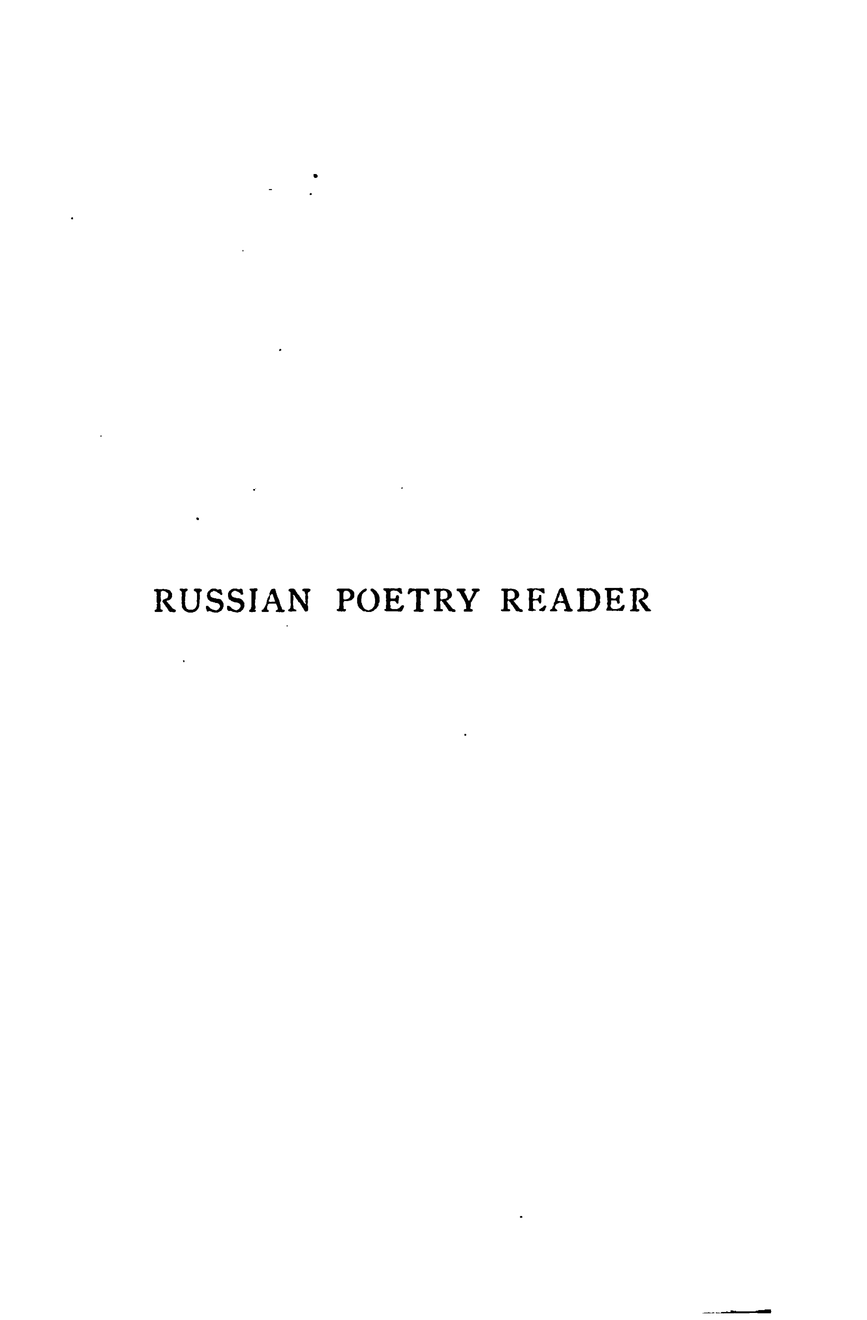
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RUSSIAN POETRY READER

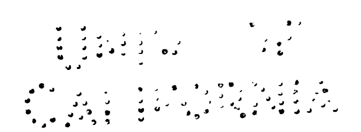
RUSSIAN POETRY READER

EDITED, WITH INTRODUCTION, NOTES, AND VOCABULARY, BY

A. E. SEMEONOFF

AND

H. J. W. TILLYARD

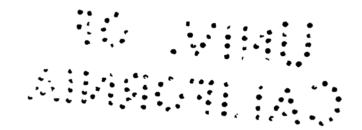


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PREFACE

Russian poetry holds a high place in the world's literature of the nineteenth century, and its future development may be awaited with confidence. The Russians are an imaginative race, and their melodious flexible tongue is rich in poetical words, while a traditional wealth of folk-songs and tales, as well as the stirring history of their country, supplies Russian poets with ample material for their craft, besides what they may take from the storehouse of Western Europe. At first imitative and falsely classical, the poetry of Russia in the hands of Pushkin and his great successors becomes both original and national. We in Britain, the friends of Russia and her arts, should therefore learn to know and love the works of Russian poets, even as Byron, Scott, and Shelley have claimed not a few of their admirers and disciples over there.

If this little book can do anything to introduce British readers to such a course of study, the editors' object will have been gained. Apart from the beauty of the poems themselves, the perusal of verse has a recognized value in fixing the grammatical forms and the stress-accents in the pupil's mind, especially if some of the poems be learnt by heart.

The choice has been restricted to fairly easy ex-

amples of no great length, while full explanations are given in the notes. A short record of the author's life and works has been supplied in every case; and it is hoped that the student, after working through the present collection, will be ready for wider reading on his own account.

A. E. S.
H. J. W. T.

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INTRODUCTION

Russian Poetry in the Eighteenth Century

When Russia, under the rule of Peter the Great, adopted the culture and institutions of Western Europe, a corresponding movement arose for the creation of a Russian literature based on Western models.

The founder of the new Russian literature was Michael Lomonósov (1714-1765). He was born near Archangel, the son of a poor fisherman. In 1730 he ran away from home to Moscow. There he fell into good hands, was recognized as a boy of promise, and admitted to the classical academy. He studied at Petrograd and abroad, and showed himself equally a master of literature, natural science, and grammar. He became chief of the physical and geographical department of the Russian Academy. Owing to his many-sided and vast learning, he was called by Pushkin " our first Russian University." On the side of literature, he was the originator of the literary speech of modern Russia. He rejected the traditional Church Slavonic in favour of the living tongue of his day, which he purified from many foreign elements and enriched from Slavonic. He founded Russian grammar and established the laws of versification. Besides all this, he was a prolific writer, composing verses and

plays, besides speeches and treatises of various kinds. Although he had power and dignity in his writings, he was neither a true poet nor a genuine playwright; but his work, in showing the capacities of the language and in fixing its laws, has been of vast importance.

Nearly all the poetry of the eighteenth century, being derived from the West, consisted of odes, epigrams, and satires. The chief satirist of the time was Kantémir (died 1744). All this literature is marked by stiffness, artificiality, and painful imitation of classical models. In other words, it is an imported product: the language is Russian, but the form and substance are Western.

After Lomonósov, other poets continued in the same style. Tretiakóvski (1703-1769) was a voluminous writer in many styles of poetry, but with little talent. Sumarókov (1718-1777) wrote tragedies in the manner of Racine. Literature flourished in the reign of Catharine the Great (1762-1796). The Queen herself was an authoress, and literary men thronged to her court. French influence was predominant, Voltaire being specially admired in Russia. The chief poet of this age was Derjávin, the composer of numerous odes—some religious, others in praise of the Empress and her generals and statesmen. Less exalted in style than Lomonósov, he has rather more poetical feeling. He said of himself that he was " the first who sang in a pleasing tone, who spoke of God in simplicity of heart, and told truth to monarchs ' smilingly.' "

The verse of the eighteenth century, though not without merits, has been overshadowed by the masterpieces of the early nineteenth, and is little read at the present time.

THE NINETEENTH CENTURY.

1. JUKÓVSKI (1783-1852) introduced the romantic movement into Russian literature. He translated freely from British, French, and German poets, and thus helped to diffuse the new tendencies in his own country. His style, though polished, is much easier and more natural than his predecessors', marking a further stage in the emancipation from classical convention. His fancy is mystical and inclined to melancholy.

2. KRYLÓV (1768-1844).—This great Russian fable-writer has enjoyed world-wide fame, and his works have been translated into most European and many Asiatic languages. He began by writing comedies in the French style; and even many of his fables are adapted from La Fontaine. But this does not impair Krylóv's originality. He knew the beasts of farm and forest from his own observation; he understood the weaknesses of his fellow-countrymen, and his accounts of them are full of good-natured irony and pith. Breaking finally with Slavonic traditions, he used the language of the people with remarkable force and effect. His fables are a classic in every Russian school.

3. ALEXANDER PÚSHKIN (1799-1837) was the son of a landowner of the Pskov district, but was partly of African descent. His genius showed itself at an early age. It is said that in 1815 Derjávin, then a white-haired old man, came to examine the Lyceum of Tsárskoie Seló. Some of the boys recited to Derjávin his own verses; then young Pushkin, one of the pupils, was called up and recited an original poem in his praise. Derjávin was so entranced by the poem that

he wanted to embrace Pushkin, and at once recognized him as his own greater successor.

The judgment of mankind has more than confirmed this opinion, and Pushkin is now admitted to be one of the world's greatest poets. The chief of his early works which first brought him fame was "Ruslan and Ludmila," a fairy-tale versified in popular style. The poet was already well known when he became implicated in the Decembrist movement (1826), and being suspected of revolutionary ideas, was banished first to the Caucasus and then to his father's estate. The romantic scenery of the mountains had a deep effect on the poet's imagination; while in the retirement of the country he listened to the tales of his old nurse and came to know intimately the peasant tales and peasant speech of his country. Several of these tales he has worked up into charming ballads, the best known being that of "Tsar Saltán." Pushkin was also influenced by Byron, and his longest poem, "Eugène Onégin," is, at least in form, an imitation of "Don Juan." In reality, however, Pushkin has produced a novel in verse, not merely a satirical epic. Onégin, the pleasure-sick, useless, melancholy noble, is a type often recurring in Russian literature, but nowhere drawn with more pathos and insight than here. So, too, Tatiana, the impulsive, romantic, fearless heroine, has been the forerunner of many of the characters of Russian fiction. The setting of the story is intensely Russian. Pushkin's humour never sinks into bitterness, and his humanity redeems the tragedy of life from despair. In lyrical pieces he is unsurpassed for grace and tenderness. He also wrote several short stories in prose, the most important being the "Captain's Daughter," an episode in the revolt of

Pugachóv (1770-1775). Besides this, he composed a historical play, "Boris Godunov." Pushkin was fatally wounded in a duel in 1837.

4. Lérmontov (1814-1841).—Born at Moscow, the son of an officer of partly Scottish descent, Lérmontov early lost his mother, and was brought up by his grandmother. He was educated by tutors, and grew up a strong, courageous boy, fond of all sport, but also a good artist and a bright scholar. At sixteen he visited the Caucasus with his grandmother; and this majestic scenery made a lasting impression on his mind. He returned to finish his education at the University of Moscow, but was expelled for causing a disturbance. He then removed to Petrograd, and in 1831 entered the School of Guards for training as an officer. By this time he was well known as a poet, but had also gained the character of a proud and taciturn young man. On becoming an officer, he lived for some time in the society of the Capital, and published numerous poems. In 1837 his writings brought him under the suspicion of the Government; he was transferred from the Life Guards to a regiment of Dragoons and ordered to the Caucasus. But on the plea of his grandmother he was recalled, and reinstated in 1838. In 1840 he was sent back to the Caucasus in consequence of a duel, and took part in the war against the hill-tribes. Being granted sick-furlough, he withdrew to the watering-place of Piátigorsk, where he was killed in another duel.

Lérmontov, like Pushkin, was deeply influenced by Byron, to whose ironical and cynical temper he had an affinity. Pechórin, the central character in "A Hero of our own Time," Lérmontov's chief prose work, is

another Russified Don Juan, this time not an aimless drifter, but a reckless adventurer, a mischief-maker, and a breaker of hearts. The account is not, of course, entirely autobiographical, but it reflects some of the bitterness evident in the poet's letters and other writings. We see an intense feeling for beauty, both visible and spiritual, striving with an aching despair, obstinately hidden under a hard and cold exterior. Lérmontov's lyrical gift is of the highest order; his style and versification are perfect. His most important poem "The Demon," is based on a Caucasian legend, in which Tamára, a princess, is tempted by the Prince of Darkness after the death of her bridegroom. The poet is at his best in this wild romantic scenery, and his depiction of landscape is unsurpassed. An equal charm pervades his shorter poems, of which a few examples are given below.

5. A. V. Koltsóv (1808-1842)—the "Russian Burns"—was born at Vorónej. His father was wealthy, but uneducated and coarse. He was a cattle-dealer, and wanted his son to be the same. He took his son away from school before he had finished his course. The boy was very fond of books and poetry, and began at a very early age to write. A famous Russian critic, Belínski, drew attention to his talent, and introduced him to Pushkin and Jukóvski. Very soon Koltsóv became noteworthy among Russian writers, but he always felt at a disadvantage owing to his early environment. He died at the early age of thirty-four, and his father maintained that books had been his ruin. Koltsóv's poetry was moulded under the influence of folk-lore, and his chief merit is that he was the first to understand fully the spirit of folk-lore

and to give it a literary form. Being well acquainted with the life of the common people, he depicts both its bright and dark sides. In contradistinction to Nekrásov, who represents the people as sufferers only, and says: «Гдѣ нарóдъ—тамъ и стонъ. . . .» (Where you find the people—you find groans), Koltsóv takes a more optimistic and broader view of the life of the people. In many of his works he idealizes the toil of the peasants, and dedicates songs to the corn, the stimulus of peasants' life. Such a poetization of peasants' labour we meet in «Урожáй» (Harvest), which we give as an example of his poetry.

6. N. A. NEKRÁSOV (1821-1877) was the son of a Russian officer and a Polish lady. The latter died young, leaving a large family in poverty. She had, however, deeply endeared herself to the future poet, who revered her throughout his life as the ideal of maternal tenderness. Nekrásov joined the University of Petrograd, but had a cruel struggle against want, and for many years barely made a living by literary work. Under such conditions he had to consort with the poorest strata of society, and gained a lasting sympathy with their sufferings. Before his death he had won high fame, and had been for a time the editor of a Russian review. A memorial address by Dostoievski placed Nekrásov on a level with Pushkin and Lérmontov. Critics have usually held that such a comparison, owing to Nekrásov's inferiority of technique, cannot be upheld. Nevertheless, he has an impregnable seat in the affections of the Russian people, whose trials and woes are the main subject of his verse. This popularity is partly due to the deep love of the poet for the humble toilers, partly to his passionate

espousal of their cause against the oppressor. Nekrásov fought against serfdom; when this was abolished, he fought against poverty and ignorance. He has something more than compassion—a burning sense of wrong and a blind trust in a better future. The subjects are mostly taken from peasant life: especially touching are the pieces dealing with motherhood and childhood. His best-known poem is "Red-nosed Frost," describing scenes in the past life of a peasant-woman who is dying of cold in the forest.

7. Nadson (1862-1887).—Since Nekrásov, the chief Russian poet has been Nadson (Семёнъ Яковлевичъ На́дсонъ). He came of a good, partly Teutonic, family, but his childhood was saddened by the unhappy second marriage, long illness, and death of his mother, who was passionately devoted to her boy. The poet's talent showed itself at an early age, his first poem being printed in 1878. He had thoughts of becoming an officer, but weak health prevented him, and he was obliged to spend much time abroad and in the Crïmea, where he died at Yalta. The sorrows of his own life, sickness, and the foreboding of an early end, fill his verse with melancholy. Only for a few years he shared and animated the wave of hope and enthusiasm that inspired the thinking youth of Russia in the "seventies"; but the virtual failure of the progressive movements of the time finds an echo in his later verses. His character is pure, generous, and sensitive, while in composition he shows a rare mastery of the poet's art and an inimitable pathos. His poems, which are contained in one volume, are widely read at the present time.

The Scansion of Russian Verse.

The laws of metre in modern Russian poetry differ little from those of English, and anyone used to reading English verse will at once recognize the most familiar forms of rhythm which are common to the two languages. In both cases the principles are: the number of syllables; the word-accent; and, as an auxiliary, rhyme. The treatment of unaccented syllables and of monosyllables is practically the same in both cases; the same occasional variations or licences are allowed. Russian metres, like our own, can be classified according to the type of feet prevailing in them—*e.g.*, as iambic, trochaic, dactylic, or anapæstic, etc. These feet are marked off by vertical strokes, while the long and short syllables in them are marked — and ◡ respectively.

In scanning Russian verse it is important to remember that the letters й, ь, and ъ have no metrical value. Thus мой makes one syllable, but мои́, two; Си́льный, two syllables; but А́нглiи, three. Diphthongs, like мой, may be short or long, according to the position of the main accent in the verse. A line may end with an odd syllable, and is then called catalectic —*e.g.*:

> "Ō thĕ | drēary̆, | drēary̆ | mōorlănd! | Ō thĕ | bārrĕn, |
> bārrĕn | shōre!"

We now give a few examples, marking the scansion, and also the natural word-accent on which the scansion depends. Some guide to metre is given throughout this book.

Iambic.

Бѣлѣ | етъ па | русъ о | дино | кій
Въ тума | нѣ мо | ря го | лубомъ |

Что и | щетъ онъ | въ странѣ | далё | кой,
Что ки | нулъ онъ | въ краю | родномъ | ?

(Lérmontov.)

Trochaic.

Птичка | божі | я не | знаетъ |
Ни за | боты | ни тру | да.

(Pushkin.)

Anapæstic.

А тяж | кія ду | мы, тоска | и сом | нѣнья
Из му | чили всѣхъ | насъ въ послѣ | дніе дни |

(Nadson.)

A spondee (— —) is allowed occasionally as a substitute for an anapæst or dactyl.

Rhyme.

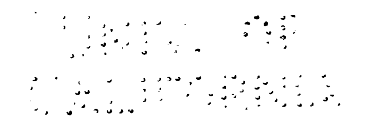
Most Russian, like most English, poetry is in rhyme. This device serves the purpose of marking the ends of the lines, thus helping the hearer to understand the metre of the poem and to appreciate its construction. Most rhymes in Russian are rhymes for the ear, as in English "say" and "way," "high" and "fly"; thus in the example quoted above «одинóкій» rhymes with «далёкой,» in spite of difference of spelling. Eye-rhymes—*e.g.*, "worth" and "North"—are much rarer in Russian than in English, and some are for-

bidden. Thus «жить» might rhyme with «бить»; but «почтённый» would not be a good rhyme to «кипячённый.»

The chief difference between our rules and Russian is that in English the consonants of the rhyming syllables must be different, while in Russian they may be (but need not be) alike. Thus "way" and "away" would be false in English; but «она́» rhymes with «удручена́» in Russian.

Double-rhymes, such as "singing," "ringing," are commoner in Russian than with us, being more frequent in the language. If the accented syllables make a true rhyme, the unaccented syllables between them and the ends of the lines need not be exactly similar so long as they sound nearly alike in ordinary speech. Thus «си́лой» and «ми́лый» rhyme. Otherwise the classical Russian poets are scrupulous in their choice of rhymes, such partial or permitted rhymes as "heaven," "given," "rest," "taste," being avoided.

Trisyllabic rhymes, such as "Trinity," "Divinity," which are seldom used in English except for comic effect, are found in Russian in serious poetry, though rarely. (Examples in Lérmontov's poem "Моли́тва," (No. 9.)



А. Пушкинъ

1. ИЗЪ „ЦЫГА́НЫ.“

Пти́чка Бо́жія не зна́етъ
Ни забо́ты, ни труда́;
Хлопотли́во не свива́етъ
Долговѣ́чнаго гнѣзда́;
Въ до́лгу ночь на вѣ́ткѣ дре́млетъ;
Со́лнце кра́сное взойдётъ—
Пти́чка гла́су Бо́га вне́млетъ,
Встрепенётся и поётъ.
За весно́й, красо́й приро́ды,
Лѣ́то зно́йное пройдётъ—
И тума́нъ, и непого́ды
О́сень по́здняя несётъ:
Лю́дямъ ску́чно, лю́дямъ го́ре;
Пти́чка въ да́льнія страны́,
Въ тёплый край, за си́не мо́ре,
Улета́етъ до весны́.

2. ЗИ́МНІЙ ВЕ́ЧЕРЪ.

Бу́ря мгло́ю не́бо кро́етъ
Ви́хри снѣ́жные крутя́:
То какъ звѣ́рь она́ заво́етъ,
То запла́четъ, какъ дитя́,

То по кро́влѣ обветша́лой
 Вдругъ соло́мой зашуми́тъ,
То какъ пу́тникъ запозда́лой
 Къ намъ въ око́шко застучи́тъ.

На́ша ве́тхая лачу́жка
 И печа́льна, и темна́.
Что же ты, моя́ стару́шка,
 Пріумо́лкла у окна́?
И́ли бу́ри завыва́ньемъ
 Ты, мо́й другъ, утомлена́,
И́ли дре́млешь подъ жужжа́ньемъ
 Своего́ веретена́?

Вы́пьемъ, до́брая подру́жка
 Бѣ́дной ю́ности мое́й,
Вы́пьемъ съ го́ря; гдѣ́ же кру́жка?
 Се́рдцу бу́детъ веселѣ́й.
Спой мнѣ́ пѣ́сню какъ сини́ца
 Ти́хо за́ моремъ жила́;
Спой мнѣ́ пѣ́сню, какъ дѣви́ца
 За водо́й поу́тру шла.

Бу́ря мгло́ю не́бо кро́етъ
 Ви́хри снѣ́жные крутя́:
То какъ звѣ́рь она́ заво́етъ,
 То запла́четъ какъ дитя́.
Вы́пьемъ, до́брая подру́жка
 Бѣ́дной ю́ности мое́й,
Вы́пьемъ съ го́ря; гдѣ́ же кру́жка?
 Се́рдцу бу́детъ веселѣ́й.

3. О́СЕНЬ.

Октя́брь ужъ наступи́лъ; ужъ ро́ща отряха́етъ
Послѣ́днія листы́ съ наги́хъ свои́хъ вѣтве́й;
Дохну́лъ осе́нній хладъ; доро́га промерза́етъ;
Журча́ ещё, бѣжи́тъ за ме́льницу ручей,
Но прудъ уже засты́лъ; сосѣ́дъ мой поспѣша́етъ
Въ отъѣ́зжія поля́ съ охо́тою свое́й—
И стра́ждутъ о́зими отъ бѣ́шеной заба́вы,
И бу́дитъ лай соба́къ усну́вшія дубра́вы.

Уны́лая пора́! оче́й очарова́нье!
Пріятна мнѣ́ твоя́ проща́льная краса́!
Люблю́ я пы́шное приро́ды увяда́нье,
Въ багре́цъ и въ зо́лото одѣ́тые лѣса́,
Въ ихъ сѣ́няхъ вѣ́тра шумъ и свѣ́жее дыха́нье,
И мгло́й волни́стою покры́ты небеса́,
И рѣ́дкій со́лнца лучъ, и пе́рвые моро́зы,
И отдалённыя сѣдо́й зимы́ угро́зы.

4. ЗИ́МНЯЯ ДОРО́ГА.

Сквозь волни́стые тума́ны
Пробира́ется луна́;
На печа́льныя поля́ны
Льётъ печа́льно свѣтъ она́.

По доро́гѣ зи́мней, ску́чной
Тро́йка бо́рзая бѣжи́тъ;
Колоко́льчикъ однозву́чный
Утоми́тельно греми́тъ.

Что-то слы́шится роднóе
Въ дóлгихъ пѣсняхъ ямщикá:
То разгу́лье удалóе,
То сердéчная тоскá. . . .

Ни огня́, ни чёрной хáты . . .
Глушь и снѣгъ . . . На встрѣчу мнѣ
Только вёрсты полосáты
Попадáются однѣ.

5. ТУ́ЧА.

Послѣдняя ту́ча разсѣянной бу́ри!
Однá ты несёшься по я́сной лазу́ри,
Однá ты навóдишь уны́лую тѣнь,
Однá ты печáлишь лику́ющій дéнь.

Ты нéбо недáвно кругóмъ облегáла,
И мóлнія грóзно тебя́ обвивáла;
И ты́ издавáла таи́нственный грóмъ,
И áлчную зéмлю пои́ла дождёмъ.

Довóльно, сокрóйся! Порá миновáлась,
Земля́ освѣжи́лась и бу́ря промчáлась,
И вѣтеръ, ласкáя листóчки древéсъ,
Тебя́ съ успокóенныхъ гóнитъ небéсъ

6. ПА́МЯТНИКЪ.

Exegi monumentum.

Я па́мятникъ себѣ́ воздви́гъ нерукотво́рный;
Къ нему́ не заростётъ наро́дная тропа́;
Вознёсся вы́ше онъ главо́ю непоко́рной
Александрі́йскаго столпа́.

Нѣ́тъ! ве́сь я не умру́! Душа́ въ завѣ́тной ли́рѣ
Мой пра́хъ переживётъ и тлѣ́нья убѣжи́тъ—
И сла́венъ бу́ду я, доко́ль въ подлу́нномъ мі́рѣ
Живъ бу́детъ хоть оди́нъ пііи́тъ.

Слу́хъ обо мнѣ́ пройдётъ по все́й Руси́ вели́кой,
И назовётъ меня́ всякъ су́щій въ не́й язы́къ:
И го́рдый внукъ славя́нъ, и финнъ, и ны́нѣ ди́кой
Тунгу́зъ, и дру́гъ степе́й калмы́къ.

И до́лго бу́ду тѣмъ любе́зенъ я наро́ду,
Что чу́вства до́брыя я ли́рой пробужда́лъ,
Что въ мо́й жесто́кій вѣкъ возсла́вилъ я свобо́ду,
И ми́лость къ па́дшимъ призыва́лъ.

Велѣ́нью Бо́жію, о му́за, будь послу́шна,
Оби́ды не страши́сь, не тре́буя вѣнца́;
Хвалу́ и клевету́ пріе́мля равноду́шно,
И не оспа́ривай глупца́.

М. Лёрмонтовъ

7. А́НГЕЛЪ.

По нéбу полýночи áнгелъ летѣлъ
И ти́хую пѣсню онъ пѣлъ;
И мѣсяцъ, и звѣзды, и тýчи толпóй
Внимáли той пѣсни святóй.

Онъ пѣлъ о блажéнствѣ безгрѣшныхъ духóвъ
Подъ кýщами рáйскихъ садóвъ,
О Бóгѣ вели́комъ онъ пѣлъ—и хвалá
Егó непритвóрна былá.

Онъ дýшу младýю въ объя́тіяхъ нёсъ
Для мíра печáли и слёзъ,
И звукъ егó пѣсни въ душѣ молодóй
Остáлся безъ слóвъ, но живóй.

И дóлго на свѣтѣ томи́лась онá,
Желáніемъ чýднымъ полнá,
И звýковъ небéсъ замѣни́ть не могли́
Ей скýчныя пѣсни земли́.

8. ПА́РУСЪ.

Бѣлѣетъ па́русъ одино́кій
Въ тума́нѣ мо́ря голубо́мъ . . .
Что и́щетъ онъ въ странѣ далёкой?
Что ки́нулъ онъ въ краю́ родно́мъ?

Игра́ютъ во́лны; вѣтеръ сви́щетъ
И ма́чта гнётся и скрипи́тъ . . .
Увы́! онъ сча́стія не и́щетъ!
И не отъ сча́стія бѣжи́тъ!

Подъ нимъ струя́ свѣтлѣ́й лазу́ри,
Надъ нимъ лучъ со́лнца золото́й;
А онъ, мяте́жный, про́ситъ бу́ри,
Какъ бу́дто въ бу́ряхъ есть поко́й!

9. МОЛИ́ТВА.

Въ мину́ту жи́зни тру́дную,
Тѣсни́тся ль въ се́рдце грусть;
Одну́ моли́тву чу́дную
Твержу́ я наизу́сть.

Есть си́ла благода́тная
Въ созву́чьи словъ живы́хъ,
И ды́шетъ непоня́тная
Свята́я пре́лесть въ нихъ.

Съ души́ какъ бре́мя ска́тится,
Сомнѣ́ніе далеко́—
И вѣ́рится, и пла́чется,
И такъ легко́, легко́ . . .

10. КАЗА́ЧЬЯ КОЛЫБЕ́ЛЬНАЯ ПѢСНЯ.

Спи, младе́нецъ мой прекра́сный,
Ба́юшки-баю́.
Ти́хо смо́тритъ мѣсяцъ я́сный
Въ колыбе́ль твою́.
Ста́ну ска́зывать я ска́зки,
Пѣсенку спою́;
Ты жъ дремли́, закры́вши гла́зки,
Ба́юшки-баю́.

По камня́мъ струи́тся Те́рекъ,
Пле́щетъ му́тный валъ;
Злой чече́нъ ползётъ на бе́регъ,
То́читъ свой кинжа́лъ.
Но оте́цъ твой—ста́рый во́инъ,
Закалёнъ въ бою́.
Спи, малю́тка, будь споко́енъ,
Ба́юшки-баю́.

Самъ узна́ешь—бу́детъ вре́мя—
Бра́нное житьё;
Смѣло вдѣнешь но́гу въ стре́мя
И возьмёшь ружьё.
Я сѣде́льце боево́е
Шёлкомъ разошью́ . . .
Спи, дитя́ моё родно́е,
Ба́юшки-баю́.

Богаты́рь ты бу́дешь съ ви́ду
И каза́къ душо́й.
Провожа́ть тебя́ я вы́йду—
Ты махнёшь руко́й . . .

Сколько горькихъ слёзъ украдкой
Я въ ту ночь пролью! . . .
Спи, мой ангелъ, тихо, сладко,
Баюшки-баю.

Стану я тоской томиться,
Безутѣшно ждать;
Стану цѣлый день молиться
По ночамъ гадать;
Стану думать, что скучаешь
Ты въ чужомъ краю . . .
Спи жъ, пока заботъ не знаешь,
Баюшки-баю.

Дамъ тебѣ я на дорогу
Образокъ святой;
Ты его, моляся Богу,
Ставь передъ собой,
Да, готовясь въ бой опасный,
Помни мать свою . . .
Спи, младенецъ мой прекрасный,
Баюшки-баю.

11. ВЫХОЖУ ОДИНЪ Я НА ДОРОГУ.

Выхожу одинъ я на дорогу:
Сквозь туманъ кремнистый путь блеститъ;
Ночь тиха, пустыня внемлетъ Богу,
И звѣзда съ звѣздою говоритъ.
Въ небесахъ торжественно и чудно!
Спитъ земля въ сіяньѣ голубомъ . . .
Что же мнѣ такъ больно и такъ трудно:
Жду ль чего? жалѣю ли о чёмъ?

Ужъ не жду́ отъ жи́зни ничего́ я,
И не жаль мнѣ́ про́шлаго ничу́ть;
Я ищу́ свобо́ды и поко́я;
Я бъ хотѣ́лъ забы́ться и засну́ть . . .
Но не тѣ́мъ холо́днымъ сномъ моги́лы—
Я бъ жела́лъ навѣ́ки такъ засну́ть,
Чтобъ въ груди́ дрема́ли жи́зни си́лы,
Чтобъ, дыша́, вздыма́лась ти́хо грудь,
Чтобъ всю но́чь, весь день мой слухъ лелѣ́я,
Про любо́вь мнѣ́ сла́дкій го́лосъ пѣ́лъ;
Надо мно́й чтобъ, вѣ́чно зеленѣ́я,
Тёмный дубъ склоня́лся и шумѣ́лъ.

12. ТУ́ЧИ.

Ту́чки небе́сныя, вѣ́чные стра́нники!
Сте́пью лазу́рною, цѣ́пью жемчу́жною
Мчи́тесь вы, бу́дто какъ я́ же, изгна́нники
Съ ми́лаго сѣ́вера въ сто́рону ю́жную.

Кто́ же васъ го́нитъ: судьбы́ ли рѣше́ніе?
За́вистъ ли та́йная? зло́ба ль откры́тая?
И́ли на васъ тяготи́тъ преступле́ніе?
И́ли друзе́й клевета́ ядови́тая?

Нѣтъ, вамъ наску́чили ни́вы безпло́дныя . . .
Чу́жды вамъ стра́сти и чу́жды страда́нія;
Вѣ́чно холо́дныя, вѣ́чно свобо́дныя,
Нѣтъ у васъ ро́дины, нѣтъ вамъ изгна́нія.

А. Крыловъ

13. СТРЕКОЗА́ И МУРАВЕ́Й.

Попрыгу́нья-Стрекоза́
Лѣто кра́сное пропѣла,
Огляну́ться не успѣла,
Какъ зима́ кати́тъ въ глаза́.
Помертвѣло чи́сто по́ле;
Нѣтъ ужъ дне́й тѣхъ свѣтлыхъ бо́лѣ,
Какъ подъ ка́ждымъ ей листко́мъ
Былъ гото́въ и столъ и домъ.
Всё прошло́: съ зимо́й холо́дной
Нужда́, го́лодъ настаётъ;
Стрекоза́ ужъ не поётъ:
И кому́ же въ умъ пойдётъ
На желу́докъ пѣть голо́дный!
Злой тоско́й удручена́,
Къ Муравью́ ползётъ она́.
„Не оста́вь меня́, кумъ ми́лый!
Дай ты мнѣ собра́ться съ си́лой
И до ве́шнихъ то́лько дней
Прокорми́ и обогрѣ́й!“
— Ку́мушка, мнѣ стра́нно э́то:
Да рабо́тала ль ты въ лѣто? —
Говори́тъ ей Мураве́й.

„До того́ ль, голу́бчикъ, было!
Въ мя́гкихъ мурава́хъ у насъ
Пѣсни, рѣзвость вся́кій часъ,
Такъ что го́лову вскружи́ло.“
— А, такъ ты . . . — „Я безъ души́
Лѣто цѣлое всё пѣла“ . . .
— Ты всё пѣла? э́то дѣло:
Такъ пойди́ же попляши́!

14. МЫШЬ И КРЫСА.

„Сосѣдка! слы́шала ль ты до́брую молву́?—
Вбѣжа́вши, Кры́сѣ Мышь сказа́ла.—
Вѣдь ко́шка, говоря́тъ, попа́лась въ ко́гти льву:
Вотъ отдохну́ть и намъ пора́ наста́ла!“
— Не ра́дуйся, мой свѣтъ,—
Ей Кры́са говори́тъ въ отвѣтъ,—
И не надѣйся попусто́му!
Коль до когте́й у нихъ дойдётъ,
То, вѣрно, льву не быть живо́му:
Сильнѣе ко́шки звѣря нѣтъ.

15. ВОЛКЪ И ЛИСИ́ЦА.

Лиса́, куря́тинки наку́шавшись досы́та
И до́брый ворошо́къ припря́тавши въ запа́съ,
Подъ сто́гомъ прилегла́ вздремну́ть въ вечё́рній часъ.
Глядитъ, а въ го́сти къ ней голо́дный Волкъ тащи́тся.

„Что, ку́мушка, бѣды́! — онъ говори́тъ.—
Ни ко́сточкой нигдѣ́ не могъ я поживи́ться,
Меня́ такъ го́лодъ и мори́тъ;
Соба́ки злы, пасту́хъ не спитъ,
Пришло́ хоть удави́ться!“
— Неу́жли? — „Пра́во, такъ.“ — Бѣдня́жка-кума-нёкъ!
Да не изво́лишь ли сѣнца́? Вотъ цѣ́лый стогъ:
Я ку́му услужи́ть гото́ва.—
А ку́му не сѣнца́ — хотѣ́лось бы мясно́го,
Да про запа́съ Лиса́ ни сло́ва,
И сѣ́рый ры́царь мой,
Обла́сканъ по́ уши кумо́й,
Пошёлъ безъ у́жина домо́й.

А. Кольцовъ

16. УРОЖА́Й.

I.

Кра́снымъ по́лымемъ
Заря́ вспы́хнула,
По лицу́ земли́
Тума́нъ сте́лится;
Разгорѣ́лся де́нь
Огнёмъ со́лнечнымъ,
Подобра́лъ тума́нъ
Вы́ше те́мя горъ;
Нагусти́лъ его́
Въ ту́чу чёрную;
Ту́ча чёрная
Понахму́рилась,
Понахму́рилась,
Что заду́малась,
Сло́вно вспо́мнила
Свою́ ро́дину . . .
Понесу́тъ её
Вѣ́тры бу́йные
Во всѣ́ сто́роны
Свѣ́та бѣ́лаго . . .

Ополча́ется
Гро́момъ, бу́рею,
Огнё́мъ-мо́лніей,
Дуго́й-ра́дугой;
Ополчи́лася—
И расши́рилась,
И уда́рила,
И проли́лася
Слезо́й кру́пною—
Проливны́мъ дождёмъ
На земну́ю грудь,
На широ́кую.

II.

И съ горы́ небе́съ
Гляди́тъ со́лнышко;
Напила́сь воды́
Земля́ до́сыта.
На поля́, сады́,
На зелёные
Лю́ди се́льскіе
Не насмо́трятся;
Лю́ди се́льскіе
Бо́жьей ми́лости
Жда́ли съ тре́петомъ
И моли́твою.
Заодно́ съ весно́й
Пробужда́ются
Ихъ зав́ѣтныя
Ду́мы ми́рныя.
Ду́ма пе́рвая:
Хл́ѣбъ изъ за́крома

Насыпа́ть въ мѣшки́,
Убира́ть возы́.
А втора́я ихъ
Была́ ду́мушка:
Изъ села́ гужо́мъ
Въ по́ру вы́ѣхать.
Тре́тью ду́мушку
Какъ заду́мали,—
Богу-Го́споду
Помоли́лися,
Чѣмъ-свѣтъ по́ полю
Всѣ разъѣхались,
И пошли́ гуля́ть
Другъ за дру́жкою,
Го́рстью по́лною
Хлѣбъ раски́дывать,
И дава́й паха́ть
Зе́млю плу́гами,
Да криво́й сохо́й
Перепа́хивать,
Бороны́ зубьёмъ
Порасчёсывать . . .

III.

Посмотрю́ пойду́,
Полюбу́юся:
Что посла́лъ Госпо́дь
За труды́ людя́мъ?
Вы́ше по́яса
Рожь зерни́стая
Дре́митъ ко́лосомъ
Почти до́ земли;

Слóвно Бóжій гость,
На всѣ стóроны
Дню весёлому
Улыбáется;
Вѣтерóкъ по ней
Плывётъ-лóснится,
Золотóй волнóй
Разбѣгáется. . . .

IV.

Люди сéмьями
Принялися жать,
Косить пóдъ корень
Рожь высóкую.
Въ кóпны чáстыя
Снопы слóжены;
Отъ возóвъ всю ночь
Скрипитъ мýзыка.
На гумнáхъ вездѣ,
Какъ князья, скирды
Широкó сидятъ,
Поднявъ гóловы.

V.

Видитъ сóлнышко—
Жáтва кóнчена:
Холоднѣй оно
Пошлó къ óсени;
Но жаркá свѣчá
Поселянина
Предъ икóною
Бóжьей Мáтери!

Н. Некрасовъ

17. ШКО́ЛЬНИКЪ.

— Ну, пошёлъ же, ра́ди Бо́га! —
Не́бо, е́льникъ и песо́къ —
Не весёлая доро́га . . .
— Эй! сади́сь ко мнѣ, дружо́къ! —

Но́ги бо́сы, гря́зно тѣло
И едва́ прикры́та грудь . . .
Не стыди́ся! что за дѣло?
Э́то мно́гихъ сла́вныхъ путь.

Ви́жу я въ кото́мкѣ кни́жку.
Такъ учи́ться ты идёшь . . .
Зна́ю: ба́тька на сыни́шку
Издержа́лъ послѣдній грошъ.

Зна́ю, ста́рая дьячи́ха
Отдала́ четвертачёкъ,
Что проѣзжая купчи́ха
Подари́ла на чаёкъ.

Или, мóжетъ, ты дворóвый
Изъ отпýщенныхъ! . . . Ну что-жъ!
Слýчай тóже ужъ не нóвый —
Не робѣ́й, не пропадёшь! . . .

Скóро ты узнáешь въ школѣ́
Какъ архáнгельскій мужи́къ
По своéй и Бóжьей вóлѣ
Сталъ разýменъ и вели́къ.

Не безъ дóбрыхъ душъ на свѣ́тѣ —
Кто нибýдь свезётъ въ Москвý,
Бýдешь въ университéтѣ —
Сонъ свершúтся на явý!

Тутъ ужъ пóприще ширóко:
Знай рабóтай да не трусь . . .
Вотъ за что тебя́ глубóко
Я люблю́, роднáя Русь!

Не бездáрна та природа,
Не поги́бъ ещё тотъ край,
Что выводитъ изъ нарóда
Стóлько слáвныхъ то-и-знай —

Стóлько дóбрыхъ, благорóдныхъ,
Си́льныхъ лю́бящей душóй,
Посреди́ пусты́хъ, холóдныхъ
И напы́щенныхъ собóй! . . .

18. ПРОСТИ́.

Прости́! Не по́мни дней паде́нья,
Тоски́, уны́нья, озлобле́нья —
Не по́мни бурь, не по́мни слёзъ,
Не по́мни ре́вности угро́зъ!

Но дни, когда́ любви́ свѣти́ло
Надъ на́ми ла́сково всходи́ло,
И бо́дро мы сверша́ли путь —
Благослови́ и не забу́дь!

19. ВНИМА́Я У́ЖАСАМЪ ВОЙНЫ́ . . .

Внима́я у́жасамъ войны́,
При ка́ждой но́вой жє́ртвѣ бо́я,
Мнѣ жаль не дру́га, не жены́,
Мнѣ жаль не са́мого геро́я . . .
Увы́! утѣ́шится жена́
И дру́га лу́чшій другъ забу́детъ;
Но гдѣ-то есть душа́ одна́ —
Она́ до гро́ба по́мнить бу́детъ!
Средь лицемѣ́рныхъ на́шихъ дѣлъ
И вся́кой по́шлости и про́зы
Однѣ́ я въ мі́рѣ подсмотрѣ́лъ
Святы́я, и́скреннія слёзы —
То слёзы бѣ́дныхъ матере́й!
Имъ не забы́ть свои́хъ дѣте́й,
Поги́бшихъ на крова́вой ни́вѣ,
Какъ не подня́ть плаку́чей и́вѣ
Свои́хъ пони́кнувшихъ вѣтве́й . . .

20. ТИШИНА́.

.   .   .   .   .   .

. . . Но Русь цѣла́ но Русь тверда́,
Надъ не́ю со́лнце ми́ра бле́щетъ. . . .
О, Русь! ты такова́ всегда́:
Какъ си́льно бу́ря ни трево́житъ
Верши́ны вѣковы́хъ древе́съ,
Она́ ни до́лу не поло́житъ,
Ни да́же раскача́ть не мо́жетъ
До ко́рня заповѣдный лѣсъ.
Не угада́ть, что́ знамену́етъ
Твоя́ нѣма́я тишина́.
Но се́рдце вѣщее лику́етъ
И умиля́ется до дна. . . .
Подъ не́бомъ не родны́мъ блужда́я,
Но къ сѣверу стремя́сь душо́й,
Люби́лъ я, сторона́ родна́я,
Вообража́ть тебя́ тако́й:
Тиха́, какъ со́нная, нару́жно,
Внутри́ жива́ и горяча́,
Неутоми́мо, бо́дро, дру́жно
Ты вся рабо́таешь съ плеча́ —
Къ добру́ разу́мное стремле́нье
Животвори́тъ твои́хъ дѣте́й;
Въ права́ вступа́етъ просвѣще́нье,
Ухо́дитъ мракъ . . . круго́мъ свѣтлѣй,
И бы́стро ца́рство молодо́е
Шага́етъ по пути́ добра́,
Какъ въ дни Вели́каго Петра́. . . .

Да сбу́дется! . . .
                    Поги́бни зло́е!
Пуска́й не устаётъ сія́ть

Намъ сóлнце прáвды повсемѣстно,
Пусть на рабóтающихъ чéстно
Нисхóдитъ Бóжья благодáть
Да бýдетъ трудъ ихъ споръ и стрóенъ,
Да тѣломъ здравъ, душóй покóенъ,
Егó до цѣли доведётъ
И пáхарь, и поэ́тъ, и вóинъ,
И мореплáватель, и Тотъ
Заступникъ и Главá нарóдный,
Предъ Кóимъ чáстные труды́,
Какъ мелковóдные пруды́
Перéдъ Невóю многовóдной. . . .

21. УКАЖИ́ МНѢ ТАКУ́Ю ОБИ́ТЕЛЬ.

Укажи́ мнѣ такýю оби́тель,
Я такóго углá не встрѣчáлъ,
Гдѣ бы сѣятель нашъ и храни́тель,
Гдѣ бы рýсскій мужи́къ не стонáлъ!

Стóнетъ онъ по поля́мъ и дорóгамъ,
Подъ телѣгой ночýя въ степи́;
Стóнетъ онъ по тюрьмáмъ и острóгамъ,
Въ рудникáхъ на желѣзной цѣпи́.

Стóнетъ въ сóбственномъ бѣдномъ доми́шкѣ,
Свѣту бóжьяго сóлнца не рáдъ,
Стóнетъ въ кáждомъ глухóмъ городи́шкѣ,
У подъѣздовъ судóвъ и палáтъ.

Вóлга, Вóлга! веснóй многовóдной
Ты не такъ заливáешь поля́,
Какъ вели́кою скóрбью нарóдной
Перепóлнилась нáша земля́!

Гдѣ нарóдъ—тамъ и стонъ! Эхъ, сердéчный!
Что же знáчитъ твой стонъ бесконéчный?
Ты проснёшься ль, испóлненный силъ,
Иль, мірóвъ повинýясь закóну,
Всё, что могъ, ты ужé совершúлъ:
Сóздалъ пѣсню, подóбную стóну,
И духóвно навѣки почúлъ?

22. КРЕСТЬЯ́НСКІЯ ДѢТИ.

Однáжды въ студённую зúмнюю пóру
Я úзъ лѣсу вы́шелъ; былъ сúльный морóзъ.
Гляжý—поднимáется мéдленно въ гóру
Лошáдка, везýщая хвóросту возъ.
И шéствуя вáжно, въ спокóйствіи чúнномъ
Лошáдку ведётъ подъ-уздцы́ мужичóкъ
Въ большúхъ сапогáхъ, въ полушýбкѣ овчúномъ,
Въ большúхъ рукавúцахъ . . . а самъ съ ноготóкъ!
—Здорóво, парнúще!—„Ступáй себѣ мúмо!“
—Ужъ бóльно ты грóзенъ, какъ я погляжý!
Откýда дровúшки?—„Изъ лѣсу, вѣстúмо;
Отéцъ, слы́шишь, рýбитъ, а я отвожý.“
(Въ лѣсý раздавáлся топóръ дровосѣка)
—А что, у отцá-то большáя семья́?—
„Семья́-то большáя, да два человѣка
Всегó мужикóвъ-то: отéцъ мой да я“ . . .
—Такъ вотъ онó что! А какъ звать тебя́?
—„Влáсомъ.“
—А кой тебѣ гóдикъ?—„Шестóй миновáлъ . . .
Ну, мёртвая!“ крúкнулъ малю́точка бáсомъ,
Рванýлъ подъ-уздцы́ и быстрѣй зашагáлъ.

На э́ту карти́ну такъ со́лнце свѣти́ло,
Ребёнокъ былъ такъ умори́тельно малъ,
Какъ бу́дто всё э́то карто́нное бы́ло,
Какъ бу́дто я въ дѣтскій теа́тръ попа́лъ!
Но ма́льчикъ былъ ма́льчикъ живо́й, настоя́щій,
И дро́вни, и хво́ростъ, и пѣгонькій конь,
И снѣгъ, до око́шекъ дере́вни лежа́щій,
И зи́мняго со́лнца холо́дный ого́нь, —
Всё, всё настоя́щее ру́сское бы́ло,
Съ клеймо́мъ нелюди́мой, мертвя́щей зимы́,
Что ру́сской душѣ такъ мучи́тельно ми́ло,
Что ру́сскія мы́сли вселя́етъ въ умы́. . . .

С. Надсонъ

23. ДРУГЪ МОЙ, БРАТЪ МОЙ . . .

Другъ мой, братъ мой, усталый, страдающій братъ,
Кто-бъ ты не былъ не падай душой:
Пусть неправда и зло полновластно царятъ
Надъ омытой слезами землёй,
Пусть разбитъ и поруганъ святой идеалъ
И струится невинная кровь:—
Вѣрь настанетъ пора—и погибнетъ Ваалъ,
И вернётся на землю любовь.

Не въ терновомъ вѣнцѣ, не подъ гнётомъ цѣпей,
Не съ крестомъ на согбённыхъ плечахъ,—
Въ міръ прійдётъ она въ силѣ и славѣ своей,
Съ яркимъ свѣточемъ счастья въ рукахъ.
И не будетъ на свѣтѣ ни слёзъ, ни вражды,
Ни безкрестныхъ могилъ, ни рабовъ.
Ни нужды, безпросвѣтной, мертвящей нужды,
Ни меча, ни позорныхъ столбовъ.

О мой другъ! Не мечта этотъ свѣтлый приходъ,
Не пустая надежда она:
Оглянись—зло вокругъ черезчуръ ужъ гнетётъ,
Ночь вокругъ черезчуръ ужъ темна!
Міръ устанетъ отъ мукъ, захлебнётся въ крови,
Утомится безумной борьбой,—
И подниметъ къ любви, къ беззавѣтной любви,
Очи полныя скорбной мольбой.

24. МАТЬ.

Тяжёлое дѣтство мнѣ пало на долю:
Изъ прихоти взятый чужою семьёй,
По тёмнымъ угламъ я наплакался вволю,
Извѣдавъ всю тяжесть подачки людской.
Меня окружало довольство . . . лишеній
Не зналъ я, зато и любви я не зналъ,
И въ тихія ночи отрадныхъ моленій
Никто надъ кроваткой моей не шепталъ.
Я росъ одиноко, я росъ позабытымъ,
Пугливымъ ребёнкомъ,—угрюмный, больной,
Съ умомъ не по-дѣтски печалью развитымъ,
И съ чуткой, болѣзненно-чуткой душой;
И стали слетать ко мнѣ свѣтлыя грёзы,
И стали мнѣ дивныя рѣчи шептать,
И дѣтскія слёзы, безвинныя слёзы,
Съ рѣсницъ моихъ тихо крылами свѣвать! . . .

Ночь . . . въ комнатѣ душно . . . сквозь шторы струится
Таинсвенный свѣтъ серебристой луны . . .
Я глубже стараюсь въ подушки зарыться,
А сны надо мной ужъ, завѣтные сны! . . .
Чу! Шорохъ шаговъ и шумящаго платья . . .
Несмѣлые звуки слышнѣй и слышнѣй . . .
Вотъ нѣжное „здравствуй,“ и чьи-то объятья
Кольцомъ обвилися вкругъ шеи моей! . . .
„Ты здѣсь, ты со мной, о моя дорогая,
О милая мама! . . . ты снова пришла . . .
Какіе жъ дары изъ далёкаго рая
Ты бѣдному сыну съ собой принесла?
Какъ въ прошлыя ночи, взяла-ль ты съ собою
Съ луговъ его яркихъ, какъ день, мотыльковъ,

Изъ рѣкъ его рыбокъ съ цвѣтной чешу́ею,
Изъ тёмныхъ садо́въ—арома́тныхъ плодо́въ?
Споёшь ли ты ра́йскія пѣсни мнѣ сно́ва,
Разска́жешь ли сно́ва, какъ въ бле́скѣ луче́й
И въ си́нихъ струя́хъ ѳиміа́ма свято́го,
Тамъ но́сятся тѣни безгрѣшныхъ людей?
Какъ а́нгелы въ по́лночь на зе́млю слета́ютъ
И бро́дятъ вокру́гъ поселе́ній людски́хъ,
И чи́стыя слёзы моли́твъ собира́ютъ
И ни́жутъ жемчу́жныя ни́ти изъ нихъ? . . .
Сего́дня, родна́я, я сто́ю награ́ды,
Сего́дня . . . о какъ ненави́жу я ихъ,—
Опя́ть они се́рдце моё безъ поща́ды
Изму́чили зло́бой упре́ковъ свои́хъ . . .
Скорѣ́й—же, скорѣ́й . . ."
И подъ ти́хія ла́ски
Обвѣянъ блаже́нствомъ нахлы́нувшихъ грёзъ,
Я сла́дко смыка́лъ утомлённые гла́зки,
Прильну́вши къ поду́шкѣ, намо́кшей отъ слёзъ.

25. ЗАРЯ́ ЛѢНИ́ВО ДОГОРА́ЕТЪ.

Заря́ лѣни́во догора́етъ
На не́бѣ а́лой поло́сой;
Село́ беззву́чно засыпа́етъ
Въ сія́ньи но́чи голубо́й;
И то́лько пѣсня, замира́я,
Въ усну́вшемъ во́здухѣ звучи́тъ,
Да ручеёкъ, струе́й игра́я,
Съ журча́ньемъ по́ лѣсу бѣжи́тъ . . .
Кака́я ночь! какъ велика́ны,
Дере́вья со́нныя стоя́тъ

И изумру́дныя поля́ны
Въ глубо́кой мглѣ безмо́лвно спятъ . . .
Въ капри́зныхъ, стра́нныхъ очерта́ньяхъ
Несу́тся ту́чки въ небеса́хъ;
Свѣтъ съ тьмой въ роско́шныхъ сочета́ньяхъ
Лежи́тъ на ли́ствѣ и ствола́хъ . . .
Съ отра́дой жа́дной грудь вдыха́етъ
Въ себя́ прохла́дныя струи́,
И сно́ва въ се́рдцѣ закипа́етъ
Жела́нье сча́стья и любви́ . . .

26. ЖИЗНЬ.

Мѣня́я ка́ждый мигъ свой о́бразъ прихотли́вый,
Капри́зна, какъ дитя́, и при́зрачна, какъ дымъ,
Кипи́тъ повсю́ду жизнь въ трево́гѣ суетли́вой,
Вели́кое смѣша́въ съ ничто́жнымъ и смѣшны́мъ.

Како́й нестро́йный гулъ и какъ пестра́ карти́на!
Здѣсь—поцѣлу́й любви́, а тамъ уда́ръ ножёмъ;
Здѣсь на́гло прозвенѣлъ бубе́нчикъ арклеи́на,
А тамъ идётъ проро́къ, согбённый подъ кресто́мъ.

Гдѣ со́лнце, тамъ и тѣнь! Гдѣ слёзы и моли́твы,
Тамъ и голо́дный стонъ мятёжной нищеты́,
Вчера́ здѣсь былъ разга́ръ кровопроли́тной би́твы,
А за́втра—расцвѣту́тъ души́стые цвѣты́.

Вотъ чу́дный перлъ въ грязи́, расто́птанный толпо́ю,
А вотъ—души́стый плодъ, подто́ченный червёмъ;
Сейча́съ ты былъ геро́й, гордя́щійся собо́ю,
Тепе́рь—ты блѣ́дный трусъ, пода́вленный стыдо́мъ!

Вотъ жизнь, вотъ э́тотъ сфинксъ! зако́нъ ея́—мгнове́нье
И нѣтъ среди́ людéй тако́го мудреца́,
Кто-бъ могъ сказа́ть толпѣ—куда́ ея́ движе́нье,
Кто могъ бы улови́ть черты́ ея́ лица́.

То вся она́—печа́ль, то вся она́—прима́нка,
То всё въ ней—блескъ и свѣтъ, то всё—позо́ръ и тьма́;
Жизнь—э́то серафи́мъ и пья́ная вакха́нка,
Жизнь—э́то океа́нъ и тѣсная тюрьма́.

NOTES

PUSHKIN

1. Song from "The Gipsies," in praise of the bird's happy life.

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — ⏑ | — alternately.

1. Бóжія, poss. adj. of Богъ. Here in its proper sense; but also (1) merely expletive, кáждый бóжій день, "every blessed day"; (2) бóжій человѣкъ, "a simpleton."

2-4. Заботы, труда, гнѣзда *gen.* in neg. sentence.

3. Хлопотлúво, "fussily, with care," from хлопóты, *f. plur.*, "care, trouble." Свивáть *ipf.*, свить *pf.*, properly, "to roll up," here "to build."

5. Дóлгу, short form used attributively in poetry. Дрéмлетъ, from дремáть, "to slumber"; 1*st conj.* verbs whose stem ends in a labial insert л throughout *pres. ind.* and in *imperat.* and *pres. part.* and *ger.*; but 2*nd conj.* labial stems have л in 1*st pers. sing. pres.* only—*e.g.*, купúть, *fut.* куплю́, кýпитъ, but sometimes also in *p.p.p.*

6. Взойдётъ, *fut.* from взойти, *pf.* of восходúть. The interchange of *pres.* and *fut.* in this stanza (all the actions being indefinite in point of time) is chiefly made for the sake of variety, though there is a shade of difference between the *pf.*, as indicating brief action, and the *ipf.*, marking continuous action, following the completion of the other.
Крáсное, "radiant, glorious," poet.; not "red" as in prose.
Внéмлетъ, *pres.* of внимáть, *ipf.* (*pf.* внять): in prose reg. внимáю, etc., "to heed, hear attentively," *c. dat.*

9. "After spring, the glory of nature, sultry summer will pass; and late autumn brings mist and rough weather."

15. За, "beyond," with motion. Си́не, poet. use of short form (*cf.* line 5). Very few short forms are *soft* (похо́же, "like," is another) even when taken from soft adj.—*e.g.*, горя́чъ, á, горячо́, горя́чи́, from горя́чій, "hot"; but here синь, си́ня, си́ни.

2. "A Winter Evening." The poet is sitting in a cottage, while the storm roars and howls outside. It is sad and dark indoors. He asks his old nurse, a peasant-woman, who used to tell him stories as a boy, to sing one of her old songs to cheer the gloom.

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — ⏑ | — alternately.

1-4. "The storm shrouds the sky in mist, whirling up snowy gusts: first it howls like a monster, then weeps like a child."

Крутя́ *ger.* of крути́ть.

Заво́етъ, *fut.* of завы́ть, *pf.* of завыва́ть, "to howl, etc."

За-пла́четъ, *fut.* of (за)пла́кать. The *pf.* here is used to contrast a series of abrupt actions with the continuous action in line 1. This may be used even of past actions (*cf.* Forbes, N., *Russ. Gramm.*, p. 188).

5-8. "First over the old roof suddenly it rustles the thatch; then, like a belated wayfarer, it beats at our window."

Зашуми́тъ, *fut.* of (за)шумѣ́ть, "to begin to make a noise." Шумъ is a rustling, rushing noise, of a crowd, a stream, a forest. Застучи́тъ, *fut.* of (за)стуча́ть. Запозда́лой, poetical form of запозда́лый.

9-12. "Our old cottage is dark and sad. Why, good mother, hast thou fallen into silence by the window?"

Пріум., *pf. past.* of умолка́ть, "to be silent."

13-16. "Art thou, dear friend, wearied by the roar of the storm; or dozing to the buzz of thy spinning-wheel?"

14. Мой другъ, very familiar and affectionate, used for either gender.

Утомлена́, *p.p.p.* of утоми́ть, *pf.* of утомля́ть, "to weary."

17-20. "Kind friend of my unhappy youth, let us drain (the cup) of sorrow: where is the cup? Then our hearts will be lighter."

Кру́жка, "flagon, jug, mug," etc.

21. Спой, *imperat.* of *pf.* (с)пѣть, "to sing."
Какъ, etc. "How the halcyon lived in peace beyond the sea." This verse refers to some of the old fairy-stories that the peasant-nurse had told the poet as a boy.

3. "Autumn": Falling leaves and early frost. The hunter's hue and cry merrily resounds. The poet loves the sad season of faded splendour and the threat of coming winter. (From "Eugène Onégin.")

Metre.—Iambic, with double rhymes: ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑.

1, 2. Ужъ, etc. "Already the wood shakes off the last leaves from its bare branches."

4. "Still babbling, the stream runs past the mill; but the pond is already frozen"—lit. "chilled," from засты́ть, *pf.* of застыва́ть, "to grow cold."

6. Отъѣзжія: отъѣзжее по́ле—a field far from cornfields and dwellings, used specially for hunting.

7. "The winter crop suffers from his wild sport." Стра́ждутъ = страда́ютъ, from страда́ть. О́зимь, *fem.* = any crop sown before winter.

8. "The bark of dogs wakes the sleeping oak-groves."

9, 10. "Sad time, the eyes' enchantment, sweet to me is thy parting [or "farewell"] beauty."

11, 12. "I love the rich fading of nature, the woods clad in purple and gold."

13, 14. "In their shade [сѣнь, *fem.*] the rustle of the wind and its cool breath: the heavens veiled in eddying mist" (*instr.* of мгла).

16. "And the far-off threatenings of grey winter." Отд. *p.p.p.* of отдали́ть, *pf.* of отдаля́ть, "to remove, withdraw."

4. "A Winter Road." Describes a lonely drive on a winter's night. The poet listens to the driver's endless songs and the dull tinkling of the sleigh-bell, as he watches the milestones fly past.

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — ⏑ | — alternately.

1. "Through the eddying mist the moon peers out." Пробира́ться *ipf.*, пробра́ться *pf.*, "to penetrate."

8. Гремить, from гремѣть, *ipf.*; за—, *pf.*, usually "to roar," of thunder: here "to ring, tinkle."

9-12. "I hear something [lit. "hears itself," *passive reflex.*] homelike (native) in the long songs of the driver: at one time reckless jollity, at another, heartfelt anguish."

13. "Not a fire, not a hut . . . (to be seen)." Ни properly: "not even," requires не in same sentence to complete the negation; but this can be spared, as here, if the phrase is elliptical.

14. Глушь, *fem.*, here "wilderness, deserted country."
"To meet me only the milestones pass one by one."
Вёрсты, *plur.* of верста́, a verst, about two-thirds of a mile.
Полоса́ты, short form of полоса́тый, adj. of полоса́ (*plur.* по́лосы). Mile-posts are usually painted in stripes: полоса́тый, "striped."

5. "The Cloud." The last storm-cloud drifts across the sky; it has been rent by the lightning, has echoed the thunder, and yielded a refreshing shower to the earth. Now it is time for the cloud to depart.

Metre.—Anapæstic catalectic: — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑̲ twice, and — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | twice.

1-4. "Last cloud of the scattered storm, alone thou art drifting over the clear azure: alone thou bringest mournful shade: alone thou saddenest the joyful day."
Разс., *p.p.p.* of разсѣять, "to scatter"; *pf.* of —сѣва́ть. The *partic.* is often used for "distracted, absent-minded."

2. Несёшься, lit. "art fleeting, hurrying"; *cf.* Gk. *φέρεσθαι*: both suggest rapid motion.

4. Лику́ющій, "exultant," from ликова́ть, *ipf.*; *pf.* воз—.

6. "The lightning terribly surrounded thee." Обвива́ть, *ipf.*; обви́ть, *pf.*

7, 8. "Thou re-echoedst a mysterious roar, and drenchedst the thirsty earth with rain."
Алчный, from алка́ть, "to thirst"—usually = "eager."
Пои́ть *ipf.*; *pf.* на—, "to give to drink, to water."

9-12. "Enough, hide thyself away! The time is past. The earth hath been refreshed, and the tempest hath sped by; and the wind, caressing the leaves of the trees, driveth thee away from the peaceful sky."
Сокро́йся, from сокры́ться = скры́ться, *pf.* of скрыва́ться.

11. Древе́съ, poet. *gen. pl.* of д(е)рево.

12. Успок., *p.p.p.* of успоко́ить, *pf.* of успока́ивать, "to quiet."

Го́нитъ, *pres.* of гнать.

6. "The Monument." Imitating Horace (*Odes* III., 20), Pushkin lays claim to deathless renown. As long as there are poets in the world, as long as the Russian Empire lasts, he will be remembered and loved as the bard of freedom, no matter how his own age may misunderstand him.

Pushkin, especially in the third stanza, has admirably caught the spirit of Horace, while varying the local and historical colouring. The stately lines—

> " . . . usque ego postera
> crescam laude recens, dum capitolium
> scandet cum tacita virgine pontifex,"

bring before us the dignity and might of ancient Rome, while Pushkin suggests that throughout Russia all men, even the races yet uncultured, will learn to love his poetry.

Metre.—Iambic: three lines, ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑̲ (catalectic), followed by ⏑ — | ⏑ — | ⏑ — | ⏑ —.

1-4. "I have raised for myself a monument not made with hands; the people's path to it shall ne'er be overgrown. It has towered higher with unsubmissive head than the pillar of Alexander."

Horace has: "I have raised a monument more lasting than bronze, loftier than the kingly structure of the pyramids."

Воздви́гъ, *past* of —двиг-нуть, *pf.* of —га́ть. Нер. from не; рука́, "hand"; твори́ть, "to create."

2. Заростёть, from зарасти́, "to be overgrown"—*e.g.*, with grass, weeds, or shrubs, from disuse (German *zugewachsen*). Pushkin means that men will constantly be treading the path to his monument.

3. Вознёсся, *past* of воз-нести́-сь, *pf.* of —носи́ть-ся. Главо́ю, poet. (Slavonic) for голово́ю, "head."

4. The memorial pillar of Alexander I. stands before the Winter Palace at Petrograd.

5, 6. Horace has "non omnis moriar." So Pushkin: "I shall not wholly perish. The soul in the sacred lyre will survive my dust and escape decay."

Завѣтный, "sacred," properly "testamentary"; from завѣтъ = (1) will; (2) вéтхій, нóвый з., Old and New Testaments.

7, 8. "And I shall be famous so long as in the (sublunar) world even a single poet shall be alive."

Подл., from подъ, "beneath"; луна́, "moon."

Піи́тъ = поэ́тъ. The latter comes through German, French, Latin, from ancient Greek, *ποιητής* ; the former from Modern Greek pronunciation of same word: phonetically p i i t i : s.

10. "And every tongue (being) therein shall name me"—*i.e.*, shall speak of me by name.

11. "And the proud descendant (grandson) of the Slavs [*i.e.*, the Russians] and the Finn, and the now wild Tungus, and the Calmuck, friend of the prairie."

Славя́нъ, *gen. plur.* of славяни́нъ; *nom. pl.* славя́не.

Finland had been annexed to Russia in 1809. The Tungus are a nomad, reindeer-keeping tribe in the arctic region of the Yenesei basin. The Calmucks are nomads living east of the lower Volga. Pushkin means that when these two tribes have been civilized and learn to read Russian, his fame will still survive.

13-16. "Long shall I be loved by the people for this, that I awoke noble feelings by my lyre, that in my cruel age I glorified freedom, and called for mercy on the fallen."

Наро́ду, lit. "for the people," *dat.* of advantage. Любезный, both "beloved" and "amiable."

15. We should say "In an age of iron"; an allusion to the wars of Russia (Swedish, Turkish, Napoleonic) in the eighteenth and early nineteenth centuries.

16. Па́дшимъ, *dat. plur. p.p. act.* of па́сть, "to fall." Pushkin may have Virgil's "parcere subiectis" in mind. (Pushkin had suffered for his liberal views. *Cf.* Introd., p. xii.)

17-20. "O Muse, be obedient to the Divine command; fear not reproach, asking not for a crown, accepting praise and slander with even temper (indifference), and strive not with fools (a fool)."

Страши́ться, *ipf.*, *pf.* у—, "to fear," *c. gen.*

Тре́буя and прiе́мля, gerunds of тре́бовать and принима́ть (in prose, принима́я). Оспа́ривать, *ipf.*, оспо́рить, *pf.* "to dispute with," *c. acc.*

Where Horace, secure in the admiration of his age and the favour of the Emperor Augustus, boldly demands the crown of bays (" . . . et mihi Delphica | lauro cinge volens, Melpomene, comam "), Pushkin, surrounded by jealousy and mistrust, is content to await the verdict of posterity.

LÉRMONTOV

7. " The Angel." *Subject.*—The soul's home is not in this world: she has heard an angel's song before coming to the vale of tears.

Metre.—Anapæstic: — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — and — — | ⏑ ⏑ — | ⏑ ⏑ — alternately.

1. Полýночи, " of midnight," *gen.*, *nom.* пóлночь, " across the midnight sky."
3. " The moon and the stars and the clouds in their throng " (*instr.*).
   Звѣзды, *nom. plur.* of звѣздá. For modified ѣ, *cf.* гнѣзда, *pl.* of гнѣздó, " nest "; *dim.* гнѣздышко, and сѣдла, *pl.* of сѣдлó, " saddle."
4. Пѣсни, *dat.* after внимáли, from пѣснь, poet. form for пѣсня.
5. Беэгр., " sinless," from грѣхъ, " sin."
9. Младýю, poet. for молодýю, which form itself occurs in line 11.
12. " And the sound of his song in the young soul abode without words, yet living."
13. " And long in the world she wearied " (lit. " wearied herself ").
14. Полнá, from пóлный; *masc.* пóлонъ; *neut.* пóлно, *plur.* —ы, " full."
15. " And for her (the soul) the dreary (*or* tedious) songs of earth could not replace the strains [*gen. plur.* after neg.] of heaven " (*gen. plur.* of нéбо, *nom.* небесá.)

8. " The Sail." One white sail on the misty blue sea ! Is the mariner yonder some restless spirit, who flees from sorrow to find it again, who finds the beauty of life in fighting against the storm ?

Metre.—Iambic: see page xviii.

4. " What has he left (thrown over) in his native land?" Ки́нуть, *pf.* of кида́ть. Краю́, *loc.* of край (*cf.* на краю́, " on the edge ").

6. " The mast bends and creaks." Ма́чта, Teutonic word (*cf.* Eng. and German " Mast "). Гнётся, from гну́ться, *ipf.*; *pf.* за—, со—.

7. " Alas, he seeks no happiness, and it is not from happiness that he flies "—*i.e.*, he leaves trouble behind, and may expect fresh sorrow ahead of him.

9-12. " Beneath him the flood is brighter than azure, above him (shines) a ray of golden sunlight. But he, rebellious, calls for storms, as if in storms were peace."

9. " The Prayer." In moments of trial and sorrow there is salvation and present help in a living word of prayer.

Metre.—Iambic, somewhat varied by trisyllabic rhymes.

1, 2. A conditional sentence. Lit. " At a hard moment of life, if sorrow presses into my heart? (Then) one glorious prayer do I repeat, etc."—*i.e.*, " Whenever sorrows beset me, I repeat, etc." (both verbs are *pres.*).

6. " In the harmony of living words," *loc.* of созву́ч-ье (=—ie).

7, 8. " And there breathes an unimaginable, holy rapture therein."

9-12. " From my soul, as it were, a burden will roll away; doubt (flees) afar; I believe, I weep, and all is well." Скати́ться, *pf.* of ска́тываться. Lit. " It believes itself and it weeps itself, and so, easily, easily. . . ." Вѣ́рится, impersonal: so in German, *und es glaubt sich und es weint sich.*

10. " Cossack Cradle-Song." The mother looks forward to the time when her son, grown to a tall warrior, will go out to fight the Caucasian tribesmen (as his father is now doing), and foresees her own mingled pride and grief when that day shall come. But now let the babe sleep, while he knows no care.

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — alternately.

1. Спи, *imperat.* of спать.

2. "Lullaby." *Cf.* verb баюкать, "to lull."

6. Стáну, *fut.* from *pf.* стать, "to begin"; the *past*, сталъ, is also frequent. In *pres.* начинáть is commoner than стáновиться.

8. Спою́ *fut.* from *pf.* с-пѣть, "to sing."

9. Дремли́ *imperat.* of дремáть: observe л is kept, as in *pres.* Закр., *gerund past* of *pf.* закры́ть, "to shut."

10. "The turbid wave splashes."

11. "The wicked Chechen creeps upon the bank; he sharpens his dagger." The Chechens are a Caucasian tribe.

14. Закалёнъ, short form of —лённый, *p.p.p.* of закали́ть, *pf.* of —кáливать or —каля́ть, "to harden."

15. Спокóенъ, short form of спокойный, "quiet, still."

17, 18. "Thou shalt thyself learn to know (the time will come) a warlike life." So брáнное пóле, "battlefield."

19. Вдѣ́нешь, *fut.* of *pf.* вдѣть, *ipf.* вдѣвáть, "to thrust in."

21-22. "I will embroider with silk (thy) warrior-saddle"—*i.e.*, the rich hangings attached to the leather seat.

25. Богаты́рь, "a hero, paladin, champion."
Съ ви́ду, *gen.* of видъ (special form in adverbial phrase), "aspect, appearance."

27-30. Вы́йду—махнёшь—пролью́, *futures*: "I will go out to escort thee: thou wilt wave [with thy hand] (farewell): how many bitter tears will I shed in secret on that night!"

34. Безутѣ́шно, "comfortless, inconsolable"; from утѣ́шить, *pf.* of утѣшáть, "to comfort."

35. Цѣ́лый день, *acc.* of duration of time. In prose весь день is also used.

36. "To divine [*i.e.*, to find out thy fate by magical means] o' nights." *Cf.* гадáніе, "divination." Ordinarily гадáть = "to guess"; *pf.* у—, "to guess right."

38. Краю́, *loc.* of край, "land"; in prose also "edge," as in на краю́.

39. Покá, here "as long as"; also used for "until." *Cf.* "Я не пойду́ спать покá *не* кóнчу," "I won't go to bed till I've finished."

41. На, "for."

42. Образо́къ, *dim.* of о́бразъ, *plur.* образа́, "an Icon, holy image or picture."
43. Моля́ся, poet. for моля́сь; *gerund pres.* of моли́ться, "to pray."
44. Ставь, *imperat.* of ста́вить, "to place, put (upright)."
46. Гото́вясь, *gerund pres.* of гото́виться, "to prepare."

11. "I go out alone upon the road." The poet wanders out on a still, starry night, and thinks of death. From life he hopes for nothing more. Yet his longing is not for the cold sleep of the tomb, but for a blissful trance of sweet dreams beneath a whispering oak.

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ | — ⏑, followed by — ⏑ | — ⏑ | — ⏑ | — ⏑ | —.

2. "The stony (flinty) road glistens through the mist."
3. Вне́млетъ, *cf.* No. 1, line 7.
5. Lit. "In the heavens it is solemn and wonderful."
8. Жду, *c. gen.* as usual.
10. "Not a whit do I regret the past."
11. Ищу́. Иска́ть governs either *acc.* or *gen.*
13. "But not with that cold sleep of the grave." Сномъ *instr.* of сонъ.
16. "That, breathing [*gerund pres.* of дыша́ть = дыха́ть], my breast might gently heave." *Past indic.* after чтобъ = subjunctive.
17-18. "That all night, all day caressing my ear [lit. "hearing"] a sweet voice might sing to me of love."
19-20. "That over me, ever green, a dark oak might bend and rustle." Зеленѣ́я, *gerund* of зеленѣ́ть, "to be green." Склоня́ться *ipf.*, склони́ться *pf.*

12. "Clouds." The poet, watching the clouds drifting from north to south, wonders whether they, like himself, are exiles, and what decree of fate, what crime or slander, has driven them forth. But no: the clouds are free and careless; they only seek a change from the barren north; no home-sickness weighs upon them.

Metre.—Dactylic, with trisyllabic rhymes (and hints of internal assonance): — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑.

1. **Ту́чки, or ту́чи,** properly "storm-clouds," while облака́ are "fair-weather clouds" (*sing.* ту́ч-а, —ка, and о́блако).

2-4. "Across the azure field in a pearly chain, ye hasten, as if exiles even as I, from the dear north to a southern land."
Сторона́ = страна́ in poetry.

10. "Strange to you are passions, and strange are sufferings" —*i.e.*, you are strangers to them.

KRYLOV

18. "The Dragon-Fly and the Ant."

Metre.—Trochaic, in lines of various lengths.

1. "Lit. "The dancer-dragon-fly," from попры́гать, "to leap"; so шалу́нья, "mad-cap," from шали́ть, "to play pranks." Compounds formed of two nouns in apposition are common in Russian: *e.g.*, Ма́тушка-Во́лга, "Mother Volga."

2. Кра́сное = (1) red, (2) radiant, fair (poetical and popular; in prose, краси́вый). *Cf.* Pushkin, "Ballad of Tsar Saltan," здра́вствуй, кра́сная дѣви́ца, "Hail, beauteous maid." So here.
Пропѣ́ла (*pf.*), the verb пѣть becomes transitive by addition of *prep.* про, "Had sung through, etc."

4. Кати́тъ въ глаза́, "comes on apace" (lit. "rolls into your eyes"). So зима́ кати́тъ на дворъ with same meaning (lit. "rolls into the yard"—*i.e.*, "up to your very door").
Кати́ть is another form of ката́ть (both *ipf.*). Verbs of motion are usually found in two *imperfective* forms, one (here ката́ть) indicating habitual or indefinite action, the other (кати́ть) for a definite or particular act.
Members of this series are: ходи́ть (*indefinite*—Fr. *marcher*) я хожу́, "I go" (habitually); идти́ (*definite*—Fr. *aller*) я иду́, "I am going" (at some stated time). Ѣздить —ѣхать: —я ѣду, "I am going" (not on foot). Ката́ться—кати́ться used of "motion for the sake of motion"—*e.g.*, ката́ться верхо́мъ, "to ride" (for pleasure or exercise). (See Boyer and Speranski, "Russian Reader," p. 243.)

5. Чи́сто. The short form of adj. may be used attributively in poetry (*cf.* above, No. 1, line 15). Here чи́сто = "clear, open."
Помѣртвѣ́ло, lit. "had grown deathlike."

6. "No more now of those bright days."

7. Какъ, popular for когда́, "when."

8. Столъ, metaph. like our "board."

10. Нужда́, observe metrical licence ⏑ — for — ⏑.

12. Пойдётъ, *future* used conditionally. Lit. "And for whom, pray, will it come into mind to sing?" etc.—*i.e.*, "Who would think of singing?"

14. Удручена́, short form of удручённый (*p.p.p.* of удручи́ть, *pf.* of удруча́ть), "distressed."

16. Кумъ, and line 20, ку́мушка (or кума́), properly of godfather or godmother in relation to each other (Mod. Greek, *κουμπâρος*; from Latin *compar*); also used of those connected in any way by the baptismal tie, and finally as a familiar term of address (as in Mod. Greek).

17. "Grant me to regain my strength" (*cf.* собра́ться съ ду́хомъ, "to summon up courage").

18. Ве́шнихъ, adj. of весна́, "spring."

19. Про—, aspectival: lit. "feed through" (*pf.*). Обогрѣ́ть *pf.*, обогрѣва́ть *ipf.*, "to warm (all over)."

21. Да, lit. "indeed"—omit in English.

23. "Was there time for that, my pet?" Lit. "Was it up to that?" (*cf.* мнѣ не до васъ, "I have nothing to do with you"). Голу́бчикъ, lit. "little dove"—common familiar address.

26. Вскружи́ло, *impers.*, lit. "It turned"—*i.e.*, "My head was turned." Observe accent го́лов-у, *acc.* from —а́; *nom. pl.* го́ловы; other cases regular. So вода́, "water"; рука́, "hand"; душа́, "soul"; земля́, "earth"; сторона́, "side"; среда́, "Wednesday"; and about forty others. Another class changes the accent only in *nom. plur.*—*e.g.*, доска́, "board"; *acc.* —у́, *nom. pl.* до́ски. These also number about forty. A few like цѣна́, "price," may take either accent in *acc. sing.*

27. А here = "Ah." Безъ души́, "thoughtlessly."

28. Лѣ́то, *acc.*, duration of time. Всё, adv. "continually."

29. Это дѣ́ло, "*That* was your business" (*i.e.*, "Your occupation was dancing".)

30. Же, for emphasis: omit in English. Попляши́, *imperat. pf.* from (по)плясать, "to dance" (of peasants), but танцова́ть (Germ. *tanzen*), "to dance" (in a ballroom).

14. "The Mouse and the Rat."

Metre.—Iambic.

1. Ль, short for ли: so коль=коли, line 8.
2. Вбѣжа-вши (or -въ), *gerund past* of вбѣжáть, "Having run in."
4. Попáлась, "Has got caught." Льву, *dat.* of advantage.
5. "My light," term of endearment.
6. Въ отвѣ́тъ, "in answer"; frequent in New Testament. Luke iv., 12—Іисýсъ сказáлъ емý въ отвѣ́тъ.
7. After —й in reflex. verbs —ся, not сь, is used.
   Попустóму, or пóпусту, adv. from пустóй, "vain," "empty."

8, 9. Lit. "If it goes as far as claws with them [*i.e.*, if they come to clawing], then certainly for the lion [it is fated] not to be alive [*i.e.*, he will not come out alive]."
   Льву, *dat.* of disadvantage; жив., the complement of быть, is attracted into *dat.* (So in Latin, Horace, *Satires* I., 1, 19, "Atqui licet esse beatis.") This use of быть with notion of fatality is archaic or popular (*cf.* Boyer and Speranski, "Russian Reader," p. 251). The attraction into the *dat.*, however, survives in phrases like мнѣ скýчно быть одномý, "It is tedious for me to be alone."

10. "There is no beast stronger than a cat" (*gen.* of comparison).

15. "The Wolf and the Fox."

Metre.—Iambic.

1. Лисá=лисúца, always *fem.* in Russian.
   Lit. "Having eaten of chicken-meat to repletion." Курятинка *dim.* of курятина—*cf.* говядина, "beef" (originally, meat of any kind); телятина, "veal"; барáнина, "mutton."
   Нак. *gerund past. pf.* of (на)кýшаться (*cf.* напúться, "to drink your fill"); дóсыта adv. from сытый; сытъ, á, о, ы, "full, sated."
2. "And having hidden away a good pile as store" (lit. "into store").
   При., *gerund past pf.* of (при)прятать.
3. Прилеглá, *past. pf.* from прилéчь.
   Вздремнýть, *pf.* of —дремáть.
   Въ вечéрній часъ, "at the evening hour": adj. of time usually end in —ній (soft decl.), *e.g.*, лѣ́тній, "summer"; пóздній, "late."

5. **Въ гости**, *acc. plur.* old form; lit. " into the guests " (other examples, *cf.* Forbes, N., " Russian Grammar," p. 133). " A hungry wolf comes trailing along to visit her."

6. Exclamation: " What trouble, gossip!" says he.

7. **По-жи-виться**, *pf.* of **—вляться**, *c. instr.*, " to make profit, or gain advantage from "; here " to glean, or pick up."

9. **Злы**, *plur.* short form from **злой**; **золъ, зла, зло**.

10. " It has almost come to hanging (my)self." **Хоть**, " near to."

11. **Бѣдняжка**, " poor dear," may be common gender.
Куманёкъ, more familiar for **кумъ** (see above, No. 13, line 16).

12. **Да** (unacc.), " but." **Изволишь** (cringing), " Won't you deign to (eat some) hay?" (*partitive gen.*). **Изволить**, *pf.*, is used by servants, etc., of or to their superiors—*e.g.*, **графиня изволитъ почивать**, " The countess is pleased to be reposing."
Изволить, though *pf.*, has no specific future sense in such stereotyped uses as that just quoted. There is an *ipf.* **Со-изволять**, *pf.* **—изволить**, with similar meaning. Colloquially **извольте** is used for our " please "—*e.g.*, **позвольте мнѣ книгу**, " May I (have) the book?" Answer: **Извольте**, " Please (take it)," or " Here it is!"

14. " But her gossip (wanted) no hay; he would have liked something meaty." **Мясного**, *partitive gen.* of **мясной**, adj. of **мясо**, " meat."

15. " But of her store not a word from Mistress Fox "—understand **не сказала**.

16. " My grey knight." **Рыцарь**, from German *Ritter*.

17. " Flattered over (head and) ears by his gossip." **Обл.**, *p.p.p.* from **(об)ласкать**, " to coax." The accent in this *participle* often goes back a syllable, even where it is fixed in the rest of the verb—*e.g.*, **потерянный** from **потерять**.
По уши, observe accent. **До ушей**, " up to the ears," is also used (*sing.* **ухо**). **Кумой**, *instr.* of agent.

KOLTSOV

16. " Harvest." A picturesque account of the field-work of the Russian peasants leading up to the rye-harvest. In evoking such familiar scenes the poet avoids precise detail, and reveals the thoughts of the

country-folk as much as their actions. The poem is divided as follows:

I.—A vivid and highly-coloured description of a thunderstorm followed by timely and plentiful rain. II.—The thankfulness of the peasants, who see their crops growing. The work of early spring (before the summer rain)—the ploughing and sowing—is narrated. III.—The golden corn stands waving in the fields. IV.—The reaping, carting, and threshing. V.—The end of harvest and the gratitude of the villagers.

Metre.—Lines of five syllables of which the third is always accented; the remaining accents (if any) are entirely free, thus: ⏓ ⏓ –́ ⏓ ⏓. No rhyme is used, but occasional assonances can be traced. The effect of this metre is novel and (to English ears) unusual; in some places it almost approaches rhythmical prose, but obeys definite rules of its own.

Title.—**Урожáй** has a wider meaning than our "harvest"; it denotes the crop as a whole, first growing, then reaped, gathered, and used for the service of man.

1-10. Lit.: "With ruddy glow the sunrise has flamed; over the face of the earth the mist spreads: the day has blazed out with the sun's fire; it has raised the mist higher than the mountain-top: it has condensed it into a black storm-cloud."

1. **Пóлымемъ**, *instr.* of пóлымя = плáмя, "flame."

2. **Заря́**, "glow," of sunrise or sunset. **Вспы́хивать**, *ipf.*, вспы́хнуть, *pf.*, "to flame up."

4. **Стéлиться**, from стлáться.

8. **Темя́**, properly "crown of head"; here "hill-top"; by poetic license for тéмени (*gen.*).

9. **Нагусти́лъ**: *past pf.* of густи́ть (*pf.* also с—), "to condense."

11-20. "The black cloud has frowned, has frowned: as if she bethought her, just as if she remembered her home-land. . . . The gusty winds will carry her along to every region of the realms of day" (lit. "of the white world").

20. Бѣлый, "white," a conventional epithet of свѣтъ, "world": like "the round earth," "God's earth," "the merry world," etc.

21-24. "She arms herself with thunder, with tempest and lightning-fire, with the rainbow yoke."

Дугá, properly of the high-arched yoke of Russian harness; here the compound is a popular rhyming variant for рáдуга, "rainbow."

25-32. "She has armed, she has stretched out, she has struck; and she has shed herself in big tears—even with drenching rain upon the broad bosom of the earth."

28. *Ipf.* проливáться, *pf.* пролúться, "to be outpoured"; from same stem adj. проливнóй, "pouring, torrential" (line 30).

31. Земнóй, adj. of землá, "earth."

II. 33-44. "And from the height of heaven the sun looks out. The earth hath drunk her fill of rain-water. At fields and gardens all green the village folk cannot gaze enough: the village folk have awaited with trembling and with prayer the mercy of God."

33. Горá, usually "mountain"; here from aloft (*cf.* Slav. горѣ = вверхъ, "aloft").

Небéсъ, *gen. pl.* of нéбо.

35. Напúться, *pf.* of напивáться, "to drink your fill" (*cf.* накýшаться above, No. 15, line 1).

36. Дóсыта, "to repletion."

37. На after насмóтрятся (line 40).

40. Насмотрѣ́ться, *pf.* of насмáтриваться, "to gaze your fill."

43. Мúлости, *gen.* after ждáли. The peasants, who, of course, had sown their rye long before the storm described in section I., waited with eagerness for the rains of early summer which ensure a good harvest. The sowing is described in the following lines:

45-72. "As early as spring arise their holy, peaceful thoughts. The first thought—to pour into sacks the grain from the bin, to make ready the wains. But their second thought was to ride out betimes in file from the village. Their third thought, how they pondered it—to God the Lord they prayed; as soon as light (dawns) over the fields, all drove this way and that, and they set out to walk one after another, scattering the grain in great handfuls. They began to plough the earth with ploughs, and with the crooked share to turn it up, with the teeth of the harrow to harrow it."

45. Заоднó (lit. " at one ") = " at the same time as."

54. Дýмушку, observe *dimin.* characteristic of popular speech.

55. Гужóмъ, prop. *instr.* of гужъ, " rope ": hence " in a line," " in file."

56. Пóру, *acc.* of порá, " time." Въ сáмую пóру also used for " at right time." Впóру is also written.

63. Lit. " friend after friend " (*dim.*), probably only a popular variant for " each other ": другъ за дрýгомъ.

64. Lit. " with a full handful," горсть, *fem.*

66. Давáй пахáть, a kind of historic imperative. A man would say, „давáй пахáть" (lit. " give to plough ")—*i.e.*, " let us begin to plough." This by a vivid construction is transferred to past time with the meaning above given; it also becomes quasi-impersonal.

67-68. Плугъ is a heavy wooden plough (used in Little Russia), the share being tipped with iron; сохá is a metal plough of lighter build.

70. Зубьё, collective of зубъ, " tooth," for teeth of harrow.

71. Lit. " to comb it in different directions."

III. 73-88. " I will go to look, I will admire. What has the Lord sent for the people's toil? Breast-high the fruitful rye (stands): thick with ears it bows almost to earth. Like a guest of God on all sides it smiles to the joyful day. The breeze upon it ripples and shimmers, with golden waves it runs hither and thither."

77. Вы́ше пóяса, lit. " Higher than the belt."

79. Дрéмитъ кóлосомъ, lit. "slumbers [*i.e.*, "grows thick"] with ears "; from дремáть; *pres.* usually дрéмлю, дрéмлетъ, but the above form occurs in this special sense, which also appears in the participial adj. дремýчій (лѣсъ), " slumbering "—*i.e.*, dense virgin forest.

IV. 89-100. " The folk by families have set themselves to reap, to mow down to the root the tall rye. The sheaves are gathered into shocks not far apart. From the creaking wains all night the music sounds. On the threshing-floors everywhere like princes the stacks are broadly enthroned, with heads upraised."

90. Принялúся: —ся for —сь, as often in poetry.
Принимáться, *ipf.*, принятися, *pf.*, " to undertake, set yourself to." But simple verb = " to accept."

93. Чáстыя, " frequent " of *place*—*i.e.*, near together. The sheaves are piled in shocks or stooks, which are carted off as soon as possible.

94. Слóжены, *p.p.p.* of сложúть, *pf.* "to put together"; *ipf.* склáдывать.

95. Lit. "From wains all night music creaks"—*i.e.*, from the wheels with their wooden axles.

97. Князья́, *plural* of князь. Lit. "Like princes the stacks sit widely, having raised their heads."

V. 101-108. "The sun sees—the harvest is ended. Colder he has departed towards autumn. But warm (glows) the villager's candle before the image of the Mother of God."

102. Жáтва, from жать, "to reap," is the actual process of harvest. Кóнчена, *fem. p.p.p.* of кóнчить, *pf.* of кончáть.

103. Холоднѣ́й = холоднѣ́е, *comp. adv.* of холóдный, "cold." The sun's "departure" at the approach of winter is a thought often found in poetry of all countries.

106. Бóжья Мáтерь and Богорóдица are usual titles for the Virgin Mary (Gk. Μητὴρ Θεοῦ and Θεοτόκος). The candle is set up in gratitude for the good harvest.

NEKRASOV

17. "The Schoolboy." The narrator, driving in a cart through dreary country ("sky, a fir-wood and sand," line 2), overtakes a boy and gives him a lift (line 4). The boy is bare-footed, ragged, and dirty, but he has a book and is going to school (lines 5-10). What sacrifices of parents or kinsfolk have made this possible? (lines 11-16). Or is he the son of an enfranchised serf, free but destitute? (line 17). Well, never fear; learning is the road to fame, as Lomonósov found (lines 20-24). Only by courage can the dream of better days come true (lines 25-30). For this faith in the future the narrator loves his country (lines 31 to end).

Metre.—Trochaic: — ⏑ | — ⏑ | — ⏑ | — ⏑ and — ⏑ | — ⏑ | — ⏑ | — alternately.

1. "Well, get on for goodness' sake!" The driver speaks to the horse.

Пошёлъ used as *imperative* (not polite). So to a dog: Пошла́ вонъ, "Get out!" *Pascholl* is used in East Germany. This use of *past tense* as *imperative* is confined to the present instances (*cf.* Boyer and Speranski, *Russian Reader*, p. 288).

4. "Hi, sit down by me, young friend." Къ, lit. "towards," "to" (*cf.* German, "setze dich *zu* mir hin").

7. "Don't be ashamed; what does that matter? That has been (is) the road of many famous men"—*i.e.*, many have risen to fame from dirt and rags.

Мно́гихъ, adjectival form of мно́го (*nom. plur.* мно́гіе). Here, as the *possessive genitive* is required, the whole phrase goes into the *genitive plural*.

11. Ба́тька = ба́тюшка, "father." Грошъ = Germ. *Groschen*, "penny."

13. Дьячи́ха, wife of дьячо́къ, who combines duties of precentor, parish clerk, and sexton in a village church.

14. Отдала́, *masc.* о́тда́лъ, from отда́ть, *pf.* "to give (up)," *ipf.* —дава́ть. Четвертачёкъ, *dim.* of четверта́къ, "quarter-rouble."

15. Что, popular for кото́рый. Проѣзжая, *participial adjective* from проѣзжа́ть, "to travel through": the regular *pres. participle* is проѣзжа́ющій. Купчи́ха, "merchant's wife."

16. "Gave for (a little) tea"—*i.e.*, as a gratuity; usual phrase: дава́ть на ча́й.

17. Мо́жетъ (быть), "may be, perchance."

Дворо́вый, a household serf.

18. "One of the liberated" refers to emancipation of serfs in 1861.

20. "Fear not, thou wilt not be lost"—*future* of пропа́сть, *pf.* of пропада́ть.

22. See Introduction, p. ix.

25. Lit. "It is not without good souls in the world"—*i.e.*, there are good people in the world: свѣтъ не безъ до́брыхъ людéй (saying).

26. "Some one or other will carry you off to Moscow: You'll be at the University."

28. "So does your dream fulfil itself in reality"—*i.e.*, comes true. From this root come явь (*f.*), "reality"; я́в-ный (adv. —но), "evident"; явля́ть *ipf.*, яви́ть *pf.*, "to show"—*e.g.*, in New Testament, Онъ яви́лъ Себя́ ученика́мъ, "He appeared unto His disciples": явлéніе, "appearance"; also "scene" of a play.

30. Трусь, *imperative* of трýсить, " to falter, play the coward."

31. "That is why I love thee deeply [adverb], my native Russia."

34. Поги́бъ, *past ind.* of погибнуть, " to go to ruin," погибла, о, и.

36. То-и-знай, stereotyped expression = " continually." Originally " all you know."

38. " Strong by their loving soul," *instr.*

40. " Puffed up with their own conceit." So напы́щенность, " conceit, bombast."

18. " Farewell." Forget the days of failure, strife, and jealousy; but remember the days of love, joy, and progress: for these give thanks.

Metre.—Iambic.

Прости́, " farewell," or " forgive."

1. По́мни, *imperat.* of по́мнить. In consonant stems, where the *inf.* is not accented on the last syllable, the *imperat.* usually ends in —ь, —ьте. But after double consonants, as here, —и, —ите, are more often found. Thus from вѣ́рить we have вѣр-ь, —ьте; from писа́ть, пиш-и́, —и́те.

Дней, бурь, слёзъ, угро́зъ (lines 1-4) all *gen. plur.* after negative.

5. Дни, *acc. plur.*, governed by благослови́, " bless."

19. " When I think of the horrors of war, I pity not the fallen hero, nor the friend, for he will forget; nor yet the wife, for she, alas! will console herself; but only the poor mothers. For them there is no forgetting: they carry their sorrow to the grave."

Metre.—Iambic.

1. Внима́я, *gerund pres.* of внима́ть, " to heed, hear with attention." Gerund here absolute or " pendent," the subject of the main verb (жаль) sc. есть, being quasi-impersonal. This use (impossible in Latin and incorrect in English—*e.g.*, " Returning home, the weather seemed [to me] to have improved ") is common in Russian.

Ýжасамъ, *dat.* after вн. (*cf.* No. 1, line 7).

3. Мнѣ жаль не, lit. "To me there is pity not of . . ."—*i.e.*, "I do not pity."

13. То слёзы, "Those are the tears."

14. "For them (it is not given) to forget . . ."

16. "As for the weeping willow (it is not possible) to raise her drooping boughs."

Плакýчей, *participial adjective* of плáкать: *pres. part.* плáчущій. So могýчій from мочь, "mighty." Дремýчій from дремáть, "slumbering" (*i.e.*, "virgin") [forest].

17. Поникнувшихъ в., *gen. plur.* (after не) *past. part.* active of поникнуть, *pf.* of поникáть.

20. "Quiet." These lines form part of a longer poem, dealing with the glories of Russia, as shown in her heroic defence during the Crimean War, and with the hopes for the future fostered by the return of peace.

The narrator has just come home to his native land; he greets it with passionate love, which, aroused by every feature of the familiar scenery, rises to an ecstasy of devotion, when he enters a humble village church for prayer and thanksgiving (first section). Then he reflects on the war just ended—the dust has not yet settled upon the warriors' graves—how the drums rolled, and the Russian people, peace-loving and loath to fight, rose like a giant to guard his home. Three empires strove against Russia, but the brave Emperor and his men, by the Divine aid, beat them off (second and third sections). In the fourth section, printed here, the poet speaks of the ardent soul latent in the vast frame of the Russian empire, the hopefulness, vigour, and industry of the people. Such a spirit bodes well for the days to come: the ploughman, the poet, the warrior, the sailor, with the Almighty One, will lead Russia to glory. (Finally, the narrator reaches his own home, and, spurred by the example of a humble toiler, resolves to do his share in the great work.)

Metre.—Iambic: ⏑ — | ⏑ — | ⏑ — | ⏑ — | or ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ (in pairs of corresponding lines with single or double rhymes).

4. **Ни, not needed in Eng. " However strongly the blast shake the tops of the ancient trees, it will not overthrow them . . . " (lit. " place them underneath ").**

8. **Заповѣдный (from зáповѣдь, *f.*, " commandment ") = заповѣданный, " consecrated." Certain parts of the forests are set apart by religious ceremony, performed by the priest before the icons; after this they may not be cut down until (after several years) the ban is withrawn.**

9. **Lit. (It is) " not to guess "—*i.e.*, " there is no guessing, what thy dumb stillness meaneth " (знаменовáть).**

11. **" But thy wise heart exulteth and is full of tenderness until the day."**

19. **Adverbs: " Tirelessly, cheerfully, amicably, thou toilest in every part [lit. " all "] with might and main " (lit. " from the shoulder ").**

21. **" A wise striving after the good giveth life to thy children."**

23, 24. **" Enlightenment is entering upon its rights [*acc. plur.* of прáво]. The gloom departs—(it is) lighter around."**

28. **" May it be fulfilled !" *fut.* of сбы́ться, *pf.* of сбывáться.**

29. **" Let not the sun of righteousness weary of shining. . . ."**

31-33. **" Let the blessing of God descend upon honest workers, let their toil be fruitful and harmonious." Да = пусть (*cf.* да бýдетъ свѣтъ: и былъ свѣтъ, " 'Let there be light,' and there was light ").**

39. **" Before whom private efforts (are but) as the shallow pools, beside the mighty (-watered) Neva."**

21. " Show me the place where the Russian peasant does not groan and suffer—in field, workshop, hut, or prison ! Will he ever wake and free himself ?"

Metre.—Anapæstic. (In lines 5, 7, 9, 10, 11, 13, 22, the accent on the first syllable is disregarded for metrical purposes.)

1. **Обúтель, *fem.* " abode " (*cf.* обитáть, " to dwell ").**

6. **" Passing the night beneath his waggon on the plains." ночýя, *gerund* of ночевáть, " to pass the night." German *übernachten* (*cf.* зимовáть, " to winter ").**

7, 8. "In gaols and prisons, in mines or an iron chain"—*i.e.*, in fetters, as worn by Siberian convicts.

10. "Not glad at the light of God's sun." *Dative* after радъ, as я э́тому о́чень радъ.

11, 12. "In every remote little town at the entrances of law courts and public offices" (пала́та)—*i.e.*, the peasant has to wait long for justice and perhaps never obtains it.

13-16. The spring-floods of the Volga are not to be compared to the tide of misery and struggle that has inundated Russia.

Весной мн., *instr.* of time. "In the spring-time of much water." Залива́ть, *ipf.*, зали́ть, *pf.*, "to flood."

15. Lit. "As with a great national struggle has our land filled herself."

20. "Or obeying [повинова́ться *c. dat.*] the law of the world, hast thou already accomplished all that thou canst—composed a song like unto a groan, and hast fallen in thy spirit (spiritually) asleep for ever?"

22. "Peasant Children." The narrator meets a little boy who is helping his father by carting wood in bitter wintry weather. The lad is only six years old, but full of his own importance as a support of the family. The whole picture seemed like a scene from a puppet-show; yet it was real and typically Russian.

Metre.—Anapæstic, with spondee in first foot: — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | — and — — | ⏑ ⏑ — | ⏑ ⏑ — | ⏑ ⏑ — | alternately.

4. "A cart(-load) of faggots" (cut branches); *genitive* in —y of divisible substances, like тру́бка табаку́, "a pipe-full of tobacco."

5. "And striding importantly, with solemn calm, a peasant-boy led the nag by the bridle" (узда́).

7. "In big boots, in a sheep-skin jacket."

Полушу́бокъ, "a half-*shuba*," a short fur-coat. Шу́ба, the usual winter overcoat in Russia, is fur-lined and reaches below the knees; still longer is the тулу́пъ, a driving-coat of sheepskin reaching almost to the feet.

8. Рукави́цы, gloves without fingers, like ski-ing-mittens. А самъ: "But himself about a nail (high)"—*i.e.*, a perfect Tom Thumb.

9. Ступа́й, lit. "Pass beside for yourself"—*i.e.*, "Go your own way."

10. "You are too severe, I see!"
Бо́льно (lit. "sick") = о́чень, here merely strengthens гро́зенъ, short form of гро́зный, "wrathful, stern." Ива́нъ Гр. = John the Terrible.

11. Изъ лѣсу: observe accent; but line 2, и́зъ-лѣсу: In such cases, if there is any distinction, the phrase with the accented preposition is more like an adverb—*e.g.*, за́ моремъ, "overseas"; but за мо́ремъ, "beyond the [some particular] sea." So in line 2 the forest has a wider connotation perhaps than here, where a corner of it is immediately specified.
Вѣсти́мо, "of course."

13. Лѣсу́, *irreg. loc.* like въ саду́, на берегу́, never with any other prepos. Раздава́лся, "resounded," *ipf.* from раздава́ться; *pf.* разда́ться, *pret.* разда́лся, —дала́сь, —о́сь, —и́сь.

15. Lit. "The family is a big one, but there are in all two head of (grown-up) men, my father and I"—*i.e.*, two males in the family, the rest women and girls.
Человѣкъ is used as a noun of measure like our "head" (of cattle). So пять человѣкъ солда́тъ, ученико́въ, "five (head of) soldiers, pupils."

17. "Well, just think of that!" (Lit. "So behold that's what!"). "And what's your name?" (Lit. "How to call you?")—more popular than the polite какъ васъ зову́тъ?

18. Вла́сомъ, *predic. instr.* of Власъ = Blasius, or Blaise (Pascal had this name).

19. Кой = кото́рый or како́й. Го́дикъ *dimin.* of годъ, "year." Popular for ско́лько вамъ лѣтъ? "How old are you?"
Шесто́й, "My sixth year has passed"—*i.e.*, "I am over six." *Ipf.* минова́ть, *pf.* ми́нуть.

20. (*To the horse.*) "'Gee, slow-coach,' shouted the mite in a bass voice."

21. "Jerked it by the bridle and strode on quicker."
Рвану́ть, *pf.* "to pull."
За-шага́лъ, *pf.* За— often denotes the beginning of an action, as за-пѣть, *pf.*, "to begin to sing, strike up" (*cf.* No. 25, line 19).

23. Умори́тельно, "killingly"—*i.e.*, ridiculously; so у смѣшно́, "killingly funny."

27. "The sleigh, the faggots, the piebald [*dim.* of пѣгій] horse."

28. "And the snow which lay up to the windows of the village"—*i.e.*, as high as the cottage windows. Окóшекъ, *gen. pl.* of окóшко.

31. "With the stamp of the unkindly, cruel winter; everything that is so tormentingly [*i.e.*, unutterably] sweet to a Russian soul, and which inspires Russian thoughts in the mind" (lit. "into the minds").
Клеймó, "stamp, hall-mark." Нелюди́мый, "unfriendly, misanthropic." Мертвя́щій, "deadening."
Вселя́ть *ipf.*, всели́ть *pf.*, properly "to settle," also "to inspire, suggest."

The poet, on the one hand, is entranced by the beauty of the snow-covered winter landscape; yet he cannot forget the sufferings of the poor in cold weather, although these are faced with cheerfulness and heroism.

23. "My friend, my brother," the most stirring and hopeful of Nadson's poems. The weary toilers in the cause of Right may take heart; better days are coming; the world is sick of pain and bloodshed; and men's hearts are ready to turn towards love and goodness.

Metre.—Anapæstic: dactyls and spondees are admitted for variety.

1, 2. *Scan.*:

Другъ мой | братъ мой | уста | лый страда | ющій братъ,
Кто-бъ ты | не былъ | не па | дай душой.

Irregular rhythm for special emphasis.

2. "Whoever thou art (wast)"—neg. needless in Engl.

3. Пусть, lines 3 to 6 form an *if*-clause in form of command; the *then*-clause begins line 7.

4. "Over an earth drenched with tears."
Омытой, *p.p.p.* of омы́ть, *pf.* of омыва́ть.

5. "Let the holy ideal (be) shattered and slandered" (руга́ть, "to scold").

7. "Believe (me), the time will come" (*fut.* of наста́ть).

9, 10. "Not with (in) a crown of thorns, not beneath the galling [lit. "pressing"] chain, not with the cross on her bowed shoulders."
Согбённый or сóгнутый, *p.p.p.* of согиба́ть, *ipf.*; согну́ть, *pf.*, "to bow, bend."

11. *Scan.*—Въ міръ прійдетъ | она въ сил | ѣ, etc.

12. Съ яркимъ свѣ | точемъ счас | -тья въ рукахъ |

These examples show that relatively unimportant words of two syllables may lose their accent if the rhythm demands it.

15, 16. "No want, unenlightened, killing want, no sword, no posts of shame" (gallows).
Мертвящій, *pres. p.a.* from мертвить, rarer *ipf.* of y—, for usual умерщвлять, "to kill."

NADSON

24. "Mother." The poet bewails the loneliness of his boyhood, and recalls or imagines an unexpected visit from his mother; the rapture of their greeting; the songs and fairy-stories with which she cheered and consoled him. This seems to suggest a later time, when the poet, still lonely and misunderstood, longs for his mother, who can only come to him in dreams.

Metre.—Anapæstic.

1. Мнѣ пало, "fell to my lot."
2. Взятый, *p.p.p.* of взять, "taken through a whim by a strange family."
4. "Learning the whole burden of people's charity."
7. Отрад. мол., *gen. plur.*, object of не шепталъ.
9, 10. "I grew up in loneliness" (*adv.*); "I grew up forgotten [*predic. instr.*], a timid boy [*instr.*], sullen, sickly" (*nom.*).
11, 12. Lit. "With a mind sadly developed not after the manner of a child; with a sensitive, morbidly sensitive, spirit."
20. "But dreams are already over me, holy dreams:"
21. "Hark, the sound of steps and (of) a rustling [*pres. part. a.* of шумѣть] dress!"
23. И, etc. "And someone's embraces twined (themselves in a ring) round my neck."

Обвили́ся, *past* of обви́ться, *pf.* of обвива́ться: ся popular and poet. for сь after vowel.

29-32. Мотылько́въ, *gen. pl.* of мотылёкъ = ба́бочка, "butterfly." This and ры́бокъ and плодо́въ are *partitive gen.* English "some." Его, *i.e.* ра́я.

Trans.—"As on former nights, hast thou brought with thee from its meadows butterflies bright as day, from its rivers fish with many-coloured scales, from its dark gardens aromatic fruits?"

35. "In the blue clouds [lit. "streams"] of holy incense." From Gk. θυμίαμα.

40. "And thread strings of pearls out of them."

45-48. Lit. "And beneath still caresses, fanned by the ecstasy of floating dreams, I sweetly closed my weary eyes, burying my head in the pillow, wet with tears."

Обвѣянъ, *p.p.p.* of (об)-вѣять, "to blow upon." Нахл., *p.p. act.* of нахлы́нуть, *pf.* "to stream up." Смыка́ть, *ipf.*; сомкну́ть, *pf.* "to shut, fasten."

48. Прил., *gerund past* of (при)льну́ть, "to nestle." Намок. *p.p. act.* of намо́кнуть, *pf.* of —ка́ть.

25 "Sunset." The crimson glow of evening slowly fades; the village is silent; one faint song alone is heard, save for the stream by the wood. The trees stand like giants, the fields slumber wrapt in mist. Weird cloud-shapes float across the sky. The longing for love and happiness reawakens in the poet's heart.

Metre.—Iambic: ∪ — | ∪ — | ∪ — | ∪ — | ∪̄ and ∪ — | ∪ — | ∪ — | ∪ — alternately.

1. "In the sky the evening-glow slowly (lazily) burns away in crimson radiance" (lit. "streak").

Заря is either the glow of dawn or of sunset.

6. Усну́вшемъ, *loc. sing. masc. p.p. act.* of усну́ть, *pf.* "to fall asleep."

7. "And the streamlet, with playful eddies [lit. "playing with its eddies"], runs babbling through the wood." *Ipf.* журча́ть, *pf.* за—, "to murmur, babble," etc.

14. *Cf.* No. 5, line 2.

15. Lit. "Light with darkness in exquisite union lies upon foliage and tree-trunks."

17-20. "With eager (thirsty) delight my breast inbreathes the cool streams (of air) and anew in my heart wakes [lit. "boils up"] the longing," etc.

28. "Life." The poet describes the life of man as a series of violent contrasts—love and hatred, joy and sorrow, sin and holiness—wherein he can trace no law but chaos.

Metre.—Iambic: ∪ — | ∪ — | ∪ — | ∪ — | ∪ — | — ∪ | ∪̄ and ∪ — | ∪ — | ∪ — | ∪ — | ∪ — | ∪ — alternately.

4. "Confounding [lit. "having confounded"] what is great with the worthless and ridiculous." Смѣша́ть, *pf.* of смѣшивать.

5. "What discordant tumult!"

7. "Here saucily ring the harlequin's bells, while there goes a prophet bowed beneath a cross." Согб, see No. 23, line 10.

10. "There is also the hungry groan of rebellious poverty."

14. Подто́ченный, *p.p.p.* of (под)точи́ть, "to gnaw (under)."

16. Пода́вленный, *p.p.p.* of подави́ть, *pf.* of подавля́ть, "to crush, weigh down."

VOCABULARY

(*See* Notes)

А

Александрійскій
а́лый, ruby-coloured
а́лчный, thirsty, famished
а́нгелъ, angel
арлеки́нъ, harlequin
арха́нгельскій (*adj.*), from Archangel

Б

багре́цъ, purple colour
басъ, base
ба́тька, ба́тя, daddy
ба́юшки-баю́, hush-by baby
безви́нный, innocent, guiltless
безгрѣ́шный, sinless
безда́рный (-ренъ, -рна, -рно), not talented
безпло́дный, furtile
безутѣ́шно, inconsolably
беззавѣ́тный, devoted
беззву́чно, soundless
безконе́чный, endless
безкре́стный, without a cross
безмо́лвно, silently
безпросвѣ́тный, without a glimmer of light
безу́мный, mad
безъ, without
бе́регъ, shore, bank
би́тва, combat
благода́тная, benevolent
благода́ть (*f.*), benevolence
благоро́дный, noble
благословля́ть (*ipf.*), **благослови́ть** (*pf.*), to bless, to thank
блаже́нство, blessedness
бле́скъ, shine, glitter
блестѣ́ть (блещу́, блести́шь), to shine
блѣ́дный, pale
блужда́ть, to wander, to err
богаты́рь, hero, valiant knight
Богъ, God
бо́дро, bravely
боево́й (*adj.*), of battle
Бо́жій (*adj.*), of God
бо́й, fight, battle
бо́лѣ, бо́лѣе, more (*comp.* of много)
бо́льно, painfully (pop.), very, much
большо́й, big
болѣ́зненно, painfully
больно́й, ill, sick
бо́рзая, swift, quick
борьба́, struggle
босо́й (босъ, бо́сы), barefooted
бра́нный, warlike
братъ, brother
бре́мя, burden (fig. weight)
броди́ть, to wander

бубéнчикъ, little bell
будúть, to awaken (*trans.*)
бýдто (*adv.*), as if
будь!, be!
бýйный вѣтеръ, raging wind
бýря, storm
бы́стро, quickly
быть, to be
бѣ́дный, poor
бѣдня́жка, poor fellow
бѣжáть, to run
бѣлѣ́ть, to show white
бѣ́шеный, mad, frenzied

В

ваалъ, bail
вáжно, gravely
вакхáнка, bacchante
валъ, wave, billow
вбѣжáвши, *p. ger.* of вбѣжáть, to run into
ввóлю, at will, at pleasure
вдрýгъ, suddenly
вдыхáть (*ipf.*), вдохнýть (*pf.*), to breathe
вдѣвáть, вдѣть (*pf.* вдѣ́ну), to put in, draw in
вездѣ́, everywhere
везýщій (*pr. part.* of везтú, возúть), to cart, transport
великáнъ, giant
велúкій, great
велѣ́ніе, ье, order, commands
веретенó, spindle
вернýться, to come back
верстá, verst (see Notes)
вершúна, summit, top
весёлый, merry
веснá, spring
вестú, водúть, to lead
вéсь, вся́, всё, all
вéтхій, old, ancient
вечéрній (*adj.*), evening
вéчеръ, evening
вéшній (*poet.*), весéнній (*adj.*), spring
вздремнýть, to take a nap
вздымáться, to raise
взять (*pf.* возьмý), to take; брать (*ipf.* берý)
видъ, appearance; съ вúду, by appearance
вúжу, I see, of вúдѣть, to see
вихрь (*m.*), whirlwind
внимáть (*ipf.*), внять (*perf.*), to listen
внукъ, grandchild
внутрú, inside
водá, water
воздвигáть (*ipf.*), воздвúгнуть (*pf.*), to raise, erect, rear
вóздухъ, air
возносúться (*ipf.*), вознестúсь (*pf.*), to rise, mount
возслáвить, to glorify
возъ, cart-load
войнá, war
вóинъ, warrior
вокрýгъ, round about
волкъ, wolf
волнá, wave, billow
волнúстый, wavy
вóля, will, freedom
воображáть (*ipf.*), вообразúть (*pf.*), to imagine
ворошóкъ (*dim.* of вóрохъ), pile
вотъ, that is
враждá, enmity
врéмя, time
всегдá, always
всегó, all together
вселя́ть (*ipf.*), вселúть (*pf.*), to inspire
вскружúть гóлову, to turn one's brain
вспоминáть, вспóмнить (*pf.*), to remember, recollect
встрепенýться, to shake the wings
встрѣ́ча, meeting; на-встрѣ́чу мнѣ, to meet me
встрѣчáть (*ipf.*), встрѣ́тить (*pf.*), to meet
вступáть (*ipf.*), -пúть (*pf.*), to enter

всходи́ть (*ipf.*), взойти́ (*pf.*), to rise (of the sun)
вся́кій, вся́къ, each, every
всё, all, everything
вспы́хивать (*ipf.*), вспы́хнуть (*pf.*), to flash
второ́й, second
вчера́, yesterday
вы, you
выводи́ть (*ipf.*), вы́вести (*pf.*), to bring out
вы́пить (*pf.* of пить), to drink
выходи́ть, вы́йти (*pf.*), to go out
вы́ше, higher
выѣзжа́ть (*ipf.*), вы́ѣхать (*pf.*), to go out (not on foot)
въ, in
вѣдь, you know
вѣково́й, secular
вѣкъ, century, days
вѣне́цъ, crown
вѣрить, по- (*pf.*), to believe
вѣрно, truly
вѣсти́мо (pop.), certainly
вѣтвь (*f.*), twig, branch
вѣтеро́къ (*dim.*), see вѣтеръ
вѣтеръ, wind
вѣтка, twig
вѣчный, eternal; вѣчно, for ever and ever
вѣщій, prophetic, predicting

Г

гада́ть, угада́ть (*pf.*), to divine, try to guess the future
гдѣ, where
гдѣ-то, somewhere
геро́й, hero
гла́зки (*pl. dim.*), eyes; глазъ, глаза́
гласъ, го́лосъ, voice
глубо́кій, глу́бже, deep, deeper; глубоко́, deeply
глупе́цъ, fool
глухо́й (see Notes), dull, obscure
глу́шь (*f.*), dull place
глядѣть, по- (*pf.*), to look
гляжу́ (see глядѣть)
гнать (гоню́, го́нишь), to chase, drive away
гнести́ (гнету́), to press
гнётъ, pressure, weight
гну́ться, to bend oneself
гнѣздо́, nest
говори́ть, to speak
го́дикъ (*dim.* годъ), year
го́рный, mountainous
городи́шко, small town
горя́чій (горячъ, а́, о́), hot, (fig. -ardent)
голова́, глава́, head
го́лодъ, hunger; голо́дный, hungry
го́лосъ, voice
голубо́й, light blue
гора́, mountain
го́рдый, proud
горды́щійся, proud
го́ре, grief, woe
го́рсть (*f.*), handful
го́рькій, bitter
гость (*m.*), guest, visitor; идти́ въ го́сти, to go visiting
гото́вясь, getting ready
гото́въ, гото́вый, ready
гро́бъ, tomb, coffin
громъ, thunder
грошъ, farthing
грёзы, dreams
гремѣть, to rattle
гро́зенъ, гро́зный, stern, severe
грудь (*f.*), breast, chest
грусть, grief, sadness
гря́зный (гря́зенъ, зна́, зно, зны), dirty
гря́зь (*f.*), dirt
гужъ, rope
гуля́ть, to walk
гулъ, rumbling, drone
гумно́, thrashing-floor

Д

да, yes, and (sometimes)
дава́й (see Notes)

давáть (даю), дать (*pf.*), дамъ, дашь, дастъ, дадимъ, дадите, дадутъ, to give
далекó, far
дáльній, far (*adj.*)
даръ, gift
двá, two
движéніе, ье, movement
дворóвый, belonging to the house of a nobleman
день, day
дикій, wild
дитя́, child
дно, bottom
для, for
до (*gen.*), till
добрó, good
дóбрый, good, kind
доводить (*ipf.*), довести (*pf.*), to lead up to
довóльно, enough
довóльство, wealth
догорáть, -рѣть (*pf.*), to burn out
дóждь (*m.*), rain
докóль, till
дóлгій, long
дóлго, a long time
долговѣчный, everlasting
долина, valley
дóлу, down
домишко, small miserable house
домъ, домá (*pl.*), house; дóма, at home; домóй, home (*adv.*)
дорóга, road, way
дорогóй, dear
досыта, till satisfied
доходить (*ipf.*), дойти (*pf.*), to come to, to go as far as
древесá, древéсъ (*g. pl.*), trees
дремáть (дремлю, лешь), to slumber, to doze
дремить (see Notes)
дровишки (*dim.*), дровá (*pl.*), fuel
дрóвни (*pl.*), peasant's sledge
дровосѣкъ, woodcutter
дрожáть, to tremble
другъ, дружóкъ (*dim.*), друзья́ (*pl.*), friend
дру́жно, amicably, unanimously
дубрáва, grove of leafy trees
дубъ, oak
ду́ма, thought
ду́мать, to think
ду́мушка (*dim.*), see ду́ма
духóвно, spiritually
духъ, spirit
душá, soul
душистый, fragrant
ду́шно, stifling
дымъ, smoke
дыхáнье, breath
дышáть, по- (*pf.*), to breathe; дохну́ть (*pf.*), to blow
дьячиха, sexton's wife
дѣвица, maiden
дѣло, occupation, business
дѣти (*pl.* of дитя́), children
дѣтскій (*adj.*), children's
дѣтство, childhood

Е

его, his
едвá, scarcely
ей, to her
éльникъ, fir-grove
есть, is, there is
ещё, still, yet

Ж

жáдный, eager, greedy
жаль, жáлко, it is a pity
жалѣть, to pity
жáркій, hot
жáтва, reaping
жать, to reap
ждать, to wait
жемчу́жный (*adj.*), pearled
женá, wife
желаніе, desire, wish
желу́докъ, stomach
желѣзный, iron

жёртва, victim, sacrifice
жестóкій, cruel, hard
живóй, alive
животворúть, to vivify
жизнь (*f.*), life
жить, to live
житьё, life (manner of living)
жужжанье, buzzing
журча́ (*pr. ger.* of журча́ть), to warble, gurgle
журча́ніе, ье, warbling, gurgling

З

заба́ва, amusement, fun, sport
забóта, care, trouble
забыва́ть (*ipf.*), -ся; забы́ть (*pf.*), -ся, to forget
за́висть, envy
за́втра, to-morrow
завыва́нье, howling
завыва́ть (*ipf.*), завы́ть (*pf.*), to howl
завѣтный, sacred
заду́мать, to plan, think of
заду́мываться (*ipf.*), заду́маться (*pl.*), to muse, be sad
закóнъ, law
закалёнъ (закали́ть), въ бою́, hardened, used to war
закипа́ть, -пѣть (*pf.*), to begin to boil
закрóмъ, corn-bin
закры́вши (закры́ть), having shut
залива́ть, зали́ть (*pf.*), to flood
замира́я (*ger.* of замира́ть, -мереть, *pf.*), to die away (sound), sink
замѣня́ть, замѣни́ть (*pf.*), to substitute, replace
заоднó, unanimously
запа́съ, stock, store
запла́кать, to begin to weep
заповѣ́дный (see the Notes)
запозда́лый, belated
зараста́ть (*ipf.*), зарасти́ (*pf.*), to be overgrown
зары́ться (*pf.*), to bury oneself
заря́ (see Notes), evening-red, dawn
засту́пникъ, defender, intercessor
застуча́ть, to begin to tap
застыва́ть (*ipf.*), засты́ть (*pf.*), to congeal
засыпа́ть (*ipf.*), засну́ть (*pf.*), to fall asleep
затó, on the other hand
захлебну́ться, to choke oneself
зашага́ть, to begin to stride
зашумѣ́ть, to begin to make a noise
звать, to call
звукъ, sound
звуча́ть, про- (*pf.*), to sound
звѣзда́, звѣзды (*pl.*), star
звѣрь (*m.*), wild beast
здорóво? (pop.) how do you do?
здра́въ, здра́вый (*adj.*), sound
здѣсь, here
зеленѣ́ть, to grow green
зелёный, green
земля́, earth, land, soil
земнóй, earth (*adj.*)
зерни́стый, grainy, granulous
зима́, winter
зи́мній (*adj.*), winter
знаменова́ть (*ipf.*), о- (*pf.*), (-ую, -уешь), to signify, mean
зло, evil
злóба, malice
злой (золъ, зла́, злы), malicious, wicked
знать, to know
знойный, burning, hot
зóлото, gold
золотóй, golden

И

и, and
и́ва, willow
игра́ть, to play
идеа́лъ, ideal
извóлить, to will, wish

извѣдывать (*ipf.*), **извѣдать** (*pf.*), to learn, ascertain
изгнáнiе, exile, banishment
изгнáнникъ, exile
издавáть звукъ (*ipf.*), **издáть** (*pf.*), to produce a sound
издержáть, to spend
измучивать (*ipf.*), **измýчить** (*pf.*), to tire out
изумрýдный, emerald (*adj.*)
изъ, out of
икóна, ikon, image
и́ли, or
искáть (**ищý, и́щешь**), to look for
и́скреннiй, sincere
испóлненный, full

К

кáждый, every, each
казáкъ, Cossack
казáчiй, казáцкiй (*adj.*), Cossack's
какóй, áя, óе, what, which
какъ, as, how
калмы́къ, Calmuck
кáмень, кáмни (*pl.*), stone
капри́зный, capricious
карти́на, picture
картóнное, made of pasteboard
кати́ть, to roll, to move
кинжáлъ, dagger
ки́нуть, to leave behind
кипѣ́ть, to boil
клеветá, calumny
клеймó, stamp, mark
кни́га, кни́жка (*dim.*), book
князь, prince
когдá, when
кóгти (*pl.*), **кóготь** (*sing.*), claw
кóимъ = **котóрымъ, котóрый**, which
кой (pop. of **котóрый**), which
колокóльчикъ, bell
кóлосъ, ear of corn
колыбéль, cradle
колыбéльная пѣсня́, lullaby
коль (pop.), if
кóнченъ, а, о, finished
конь (*m.*), steed
копнá, heap
кóрень (*m.*), root
коси́ть, to mow, scythe
кость (*f.*), **кóсточка** (*dim.*), bone
котóмка, sack, wallet
кóшка, cat
крáй, edge, brim, country
красá, beauty
крáсный, red, beautiful (poet.)
кремни́стый, flinty
крéстъ, cross
крестья́нскiй, peasant (*adj.*)
кричáть (*ipf.*), **кри́кнуть** (*pf.*), to cry out
кривóй, curved, crooked
кровáвый, bloody
кровáтка (*dim.*), little bed
крóвля, roof
кровопроли́тный, sanguinary (of combats)
кровь (*f.*), blood
кругóмъ, round about
крýжка, mug
крýпный, big, large-grained
крутя́ (*pr. ger.* of **крути́ть**), to twirl, whirl
крылó, кры́лья (*pl.*), wing
кры́са, rat
крыть, по- (*pf.*), to cover
кто, who; **кто-нибýдь**, somebody
купчи́ха, merchant's wife
куря́тина, -ка (*dim.*), fowl's flesh
кýща, tent, shade

Л

лазýрный, sky-blue
лазýрь (*f.*), azure
лáй, barking
ласкáя (*ger.* of **ласкáть**), to caress

ла́ски, caresses
ла́сково, kindly, welcomely
лачу́жка (*dim.*), little hut
левъ, льва́, львы́ (*pl.*), lion
легко́-, easily
лежащій (*pr. part.* of лежа́ть), to lie
леле́я (*pr. ger.* of леле́ять), to fondle, cherish
летѣ́ть, лета́ть (*ipf*), по- (*perf.*), to fly
ли, if, whether; ли . . . ли, either . . . or, whether . . . or
ликова́ть (-ую, -ешь), to rejoice
лику́ющій, rejoicing
ли́ра, lyre
лиса́, лиси́ца, fox
листва́, foliage
листо́чекъ (*dim.*), leaf
ли́стъ, ли́стья (*pl.*), leaf
лить (лью́, льёшь), to pour
лицемѣ́рный, hypocritical
лицо́, face
лише́ніе, privation, want
ло́сниться, to be glossy, be sleek
лоша́дка, little horse
луна́, moon
лугъ, meadow
лу́чшій, best
лучъ, ray, beam
лѣни́во, lazily
лѣсъ, forest
лѣто, summer
любе́зенъ, любе́зный, dear, amiable
любо́вь (*f.*), love
лю́бящій (*pr. part.* of люби́ть), to love
лю́ди (*pl.* of человѣ́къ), people
людско́й, human

M

ма́лъ, small
ма́льчикъ, boy
малю́тка, the little one
малю́точка (*dim.*), little one
мать, mother
маха́ть, махну́ть (*pf.*), to wave
ма́чта, mast
мгла́, mist
мгнове́нье, moment
ме́дленно, slowly
мелково́дный, shallow
ме́льница, mill
мёртвая, dead, slow coach
мертвя́щій, deadening
мечта́, dream
мечъ, sword
мигъ, wink, twinkling of an eye
ми́лость (*f.*), grace, favour
ми́лый, dear
ми́мо, past, by
минова́ться, to pass, to be over
мину́та, minute, moment
минова́ть (*ipf.*), ми́нуть (*pf.*), to pass over
ми́рный, peaceful
миръ, peace
міръ, world
младе́нецъ, baby, infant
младой (молодой), young
многово́дный, abounding in water
мно́го (*adv.*), мно́гіе (*pl. adj.*), much, many
мнѣ (*dat.* of я), to me
моги́ла, tomb
могъ, могли́ (*past* of мочь), to be able
мой, my
молва́, rumour
моле́ніе, praying
моли́тва, prayer
моли́ться, to pray
мо́лнія, lightning
мольба́, prayer, entreating
мо́ре, sea
морепла́ватель, seaman
мори́ть, to starve
моро́зъ, frost
мотылёкъ, butterfly
мракъ, darkness, obscurity
мудре́цъ, sage, wise man

мужи́къ, peasant
мужичо́къ, little man
му́зыка, music
му́ка, му́ки (*pl.*), the torments
мурава́, green grass
мураве́й, ant
му́тный, not clear, turbid
мучи́тельно, painfully
мча́ться (мчу́сь, мчи́шься), to run, hurry away quickly
мы́сли, thoughts
мышь (*f.*), mouse
мѣняя (*pr. ger.* of мѣня́ть), to change
мѣсяцъ, moon, month
мѣшокъ, мѣшки́ (*pl.*), sack
мя́гкій, soft
мясно́е, the viands, of meat
мяте́жный, rebellious

Н

на, on
наводи́ть (*ipf.*), навести́ (*pf.*), to lead on, bring on
навѣ́ки, for ever
наго́й, naked
награ́да, prize, reward
нагусти́ть, to thicken
наде́жда, hope
надъ (о) (*instr.*), over, above
надѣ́яться, to hope
на́гло, saucily
называ́ть (*ipf.*), назва́ть (*pf.*), to name, call
наизусть, by heart
наку́шавшись (*p. ger.*), наку́шаться, to eat one's fill
намо́кшій (*p.p.* of номокнуть), to get wet
намъ (*dat.* of мы), to us
напи́ться (*pf.*), to drink one's fill
напла́каться, to weep enough
напы́щенный, pampered with pride
наро́дный, national
наро́дъ, people
нару́жно, outwardly, apparently
наску́чивать, наску́чить (*pf.*), to bore, to become irksome
насмотрѣ́ться, to admire sufficiently
настава́ть (*ipf.*), наста́ть (*pf.*) (наста́ну), to come, approach
настоя́щій, real
наступа́ть (*ipf.*), наступи́ть (*pf.*), to step, to come, to begin
насыпа́ть, to fill up
нахлы́нувшій, *p.p.* of нахлы́нуть *pf.*, to rush in, to invade
нашъ, our
не, not
небе́сный (*adj.*), of heaven
не́бо, sky, heaven; небеса́ (*pl.*)
неви́нный, innocent
неда́вно, recently
нелюди́мый, misanthropic
немно́го, a little
ненави́дѣть, to hate
непра́вда, untruth
непого́да, bad weather, stormy
непоко́рный, indocile, disobedient
непоня́тная, incomprehensible
непритво́рный, sincere
нерукотво́рный, not made with human hands
несмѣ́лый, shy
нестро́йный, dissonant, discordant
нёсъ, нести́, понести́ (*pf.*), to carry
неуже́ли, неу́жли, indeed ?
неутоми́мо, indefatigably, untiringly
ни, neither, nor, either, or
ни́ва, cornfield
нигдѣ́, nowhere
низа́ть жемчу́жныя ни́ти, to thread pearls
никто́, nobody

нисходи́ть (*ipf.*), низойти́ (*pf.*), to descend on
ничего́, nothing
ничто́жный, null, nothing (*adj.*)
ничу́ть, not at all
нищета́, misery, poverty
но, but
но́вый, new
нога́, foot, leg
ноготокъ (see Notes), little nail
носи́ться (*ipf.*), нести́сь (*pf.*), to move quickly
ночно́й (*adj.*), of night
ночу́я (*pr. ger.* of ночева́ть), to pass the night
ночь (*f.*), night
ну!, come!, eh!, ah!
нужда́, want, need
ны́нѣ, now
нѣ́жный, tender
нѣмо́й, dumb
нѣтъ, no, there is not

O

о, about
обветша́лый, old, obsolete
обвива́ть, обви́ть (*pf.*), to wind round, wrap up
обвѣ́янъ (*p.p.p.* of обвѣ́ять, *pf.*), to waft
оби́да, offence, affront
оби́тель (*f.*), see Notes
обла́сканъ (*p.p.p.* of обласка́ть), to lavish one's caresses
облега́ть (*ipf.*), облѐчь (*pf.*), to encircle, enclose
обогрѣ́ть (*pf.*), обогрѣва́ть (*ipf.*), to warm
образо́къ, little ikon (image)
объя́тіе, embrace; объя́тія (*pl.*), arms
овчи́нный, of sheepskin
огля́дываться, огляну́ться (*pf.*), to look round
ого́нь (*m.*), fire, flame
одино́ко, lonely
оди́нъ, одна́, одно́, one
одна́жды, once
однозву́чный (*adj.*), in unison
одѣ́тый, clad, dressed
о́зимь (*f.*), see Notes
озлобле́нье, anger, irritation
океа́нъ, ocean
око́шко (*dim.*), window
окружа́ть, окружи́ть (*pf.*), to surround
Октябрь, October
омы́тый (*part. p.* омыть), to wash all over
онъ, he; она́, she; оно́, it; они́, they
опа́сный, dangerous
ополча́ться (*ipf.*), ополчи́ться (*pf.*), to arm
освѣжа́ться (*ipf.*), освѣжи́ться (*pf.*), to be freshened
осе́нній, autumn (*adj.*)
о́сень (*f.*), autumn
оспа́ривать, to dispute, controvert
остава́ться, оста́ться (*pf.*), to remain
остро́гъ, prison, gaol
отвози́ть (*ipf.*), отвезти́, to drive away, transport
отдава́ть (*ipf.*), отда́ть (*pf.*), to give away
отдалённый, distant, remote
отдыха́ть, отдохну́ть (*pf.*), to rest
оте́цъ, father
откры́тый (*adj.*), open
отку́да, where from
отпу́щенный, freedman
отра́да, comfort
отра́дный, consolatory
отряха́ть (*ipf.*), отряхну́ть (*pf.*), to shake off
отъѣзжее по́ле (see Notes), field for hunting
охо́та, hunting, hunt
очарова́нье, enchantment
очерта́нія, outlines, coutours
о́чи (о́ко, *sing.*), eyes (poet)

П

пáдать, to fall
пáдшій (*part.*), fallen
падéнье, fall
палáта, chamber, court of justice
пáмятникъ, monument
парнúще (magn.), big lad
пáрусъ, sail
пасть (*pf.*), выпадáть на дóлю, to fall to the lot of
пáхарь, ploughman
пахáть, to plough
пéрвый, first
передъ, before
переживáть (*ipf.*), пережúть (*pf.*), to survive
перепáхивать, to plough again
перепóлниться (*pf.*), -нáться (*ipf.*), to overfill
пéрлъ, pearl
песóкъ, sand
пёстрый, many-coloured
Пётръ, Peter
печáлить, to sadden, afflict
печáль (*f.*), sorrow
печáльный, sad
піúтъ, поэ́тъ, poet
плáкать, за- (*pf.*), to weep
плакýчій, weeping
плáтье, dress
плечó, shoulder
плодъ, fruit
плугъ, plough
плыть, to sail, swim
плясáть (*ipf.*), по- (*pf.*), to dance
по, over, through, by
повинýясь (*pr. ger.* of повиновáться), to obey
повсемѣ́стно, everywhere
повсю́ду, everywhere
погúбнуть, to ruin, destroy
подáвленный, suppressed
подарúть (see дарúть), to present
подáчка, gift, sop
подбирáть (*ipf.*), подобрáть (*pf.*), to take up
подлýнный, sublunar
поднимáть (*ipf.*), -ся; поднáть (*pf.*), to raise
подóбный, alike, similar
подрýжка (*dim.* of подруга, *fem.*), companion, friend
подсмотрѣ́ть, to observe
подтóченный, gnawed, nibbled
подýшка, pillow
подъ, under
подъѣ́здъ, street door, house entrance
по-дѣ́тски (*adv.*), like a child
поживúться, to take advantage of, pick up
позабы́тый, forgotten
пóздній, late (*adj.*)
позóрный столбъ, pillory
позóръ, disgrace, dishonour
пойтú (see идтú)
поúть, на- (*pf.*), to give to drink, water
покóй, rest
покóйный, peaceful
пóле, field
пóлзать, ползтú, to creep, crawl
пóлный, full
полновлáстно, absolutely
пóлночь (*f.*), midnight
положúть (*pf.* of класть), to put
полосá, stripe, band
полосáтый, striped (see Notes)
полушýбокъ, short fur coat
полымя, плáмя, flame
полюбовáться (*pf.* of любовáться), to admire
поля́на, glade
помертвѣ́ть, to fade
пóмнить, to remember
помолúться (*pf.* of молúться), to pray
понахмýриться, to frown
поникáть (*ipf.*), понúкнуть (*pf.*), to sink, droop

попáсться, to be caught
по-плясать (see пля-)
попри́ще, career, course
попустóму, vainly
попрыгýнья, leaper, dancer
порá, time
порýганный (*part. p.* поругáть), to dishonour, defame
поселéнie, abode
поселя́нинъ, villager
послýшный, obedient
послѣднiй, last
посмотрѣть (*pf.*), to have a look); смотрѣть (*ipf.*)
поспѣшáть, -ши́ть (*pf.*), to make all possible speed
посреди́, among
посылáть (*ipf.*), послáть (*pf.*), to send
поýтру, in the morning
поцѣлýй, kiss
почивáть (*ipf.*), почи́ть (*pf.*), to sleep, to rest
почти́, almost
пошли́, started
пóшлость, vulgarity, tastelessness
пощáда, mercy
поэ́тъ, poet
пóясъ, belt, girdle, waist
прáвда, right, truth, justice
прáво, right
прáхъ, dust
предъ, before
прекрáсный, beautiful
прéлесть, charm, beauty
преступлéнie, crime
при́зрачный, fantastical
призывáть (*ipf.*), призвáть (*pf.*), to call upon
приклáдываться (*ipf.*), -лечь (*pf.*), to lie down
прикры́тый, covered
прильнýвши (*p. ger.* of прильнýть), to adhere to
примáнка, attraction
принимáться (*ipf.*), приня́ться (*pf.*), to start
приноси́ть (*ipf.*), принести́ (*pf.*), to bring
припря́тать, to hide
прирóда, nature
прихóдъ, coming, arrival
прихотли́вый, whimsical, capricious
при́хоть (*f.*), caprice, whim
прiéмля, accepting
прiйти́, to arrive, come to
прiумóлкнуть, to become silent
прiя́тный, agreeable
про, about
пробирáться, to make one's way through
пробуждáть (*ipf.*), -ся; пробуди́ть (*pf.*), -ся, to awaken (fig. to rouse, stir up)
провожáть, -води́ть, to see away, off
пройти́, to pass
прóза, prose
прозвенѣть (*pf.* of звенѣть), jingle, ring
прокорми́ть, to feed (through)
проливáть слёзы, проли́ть (*pf.*), пролью́, to shed tears
проливнóй дождь (*m.*), shower, pouring rain
проли́ться, to spill, pour out
промерзáть, to freeze through
промчáться, to pass rapidly
пропасть, to be lost
пропѣть, to sing through
прорóкъ, prophet
просвѣщéнье, enlightenment
проси́ть, to beg, ask for
прости́ть, to forgive; прости́, farewell
просыпáться (*ipf.*), проснýться (*pl.*), to wake, awake
прохлáдный, cool
проѣзжiй, passer-by, traveller
прошлый, past
прощáльный (*adj.*), parting, farewell
прудъ, pond

пти́чка (*dim.*), little bird
пугли́вый, shy, skittish
пуска́й, let (*introduces wish or command*)
пусто́й, vain, empty
пусты́ня, desert
пусть (see пуска́й)
пу́тникъ, ца (*fem.*), traveller
путь (*m.*), way, road, journey
пы́шный, superb, luxurious
пья́ный, tipsy, drunk
пѣ́гонькій (*adj. dim.*), pied (horse)
пѣ́сня, song
пѣть (пою́, поёшь), to sing; спѣть (*pf.*)

Р

рабо́тать, to work
рабъ, serf
равноду́шно, indifferently
ра́ди, for the sake of
ра́доваться, to rejoice
радъ, glad
разби́тый (*part. p.*), разбива́ть, разби́ть (*pf.*), to break to pieces
разбѣга́ться, to disperse
развито́й, developed
разга́ръ, the highest degree of heat
разгора́ться (*ipf.*), разгорѣ́ться (*pf.*), to begin to flame
разгу́лье, revelry
раздава́ться (*ipf.*), разда́ться (*pf.*), to be distributed, sound
разска́зывать (*ipf.*), разсказа́ть (*pf.*), to relate
разсѣ́янный, dispersed
разу́мный, wise
разъѣ́хаться, to go in different directions
рай, paradise; ра́йскій (*adj.*)
раскача́ть, to shake (asunder)
раски́дывать, to throw, scatter
расти́, росъ (*past*), to grow
растоптанный (*p. part.* of растопта́ть), to tread down, crush
расцвѣта́ть (*ipf.*), расцвѣсти́ (*pf.*), to bloom, open (of flowers)
расшива́ть (*ipf.*), расши́ть (*pf.*), разошью́, to embroider
расширя́ться (*ipf.*), расши́риться (*pf.*), to enlarge, expand
рвану́ть, to pull
ребёнокъ, child
ре́вность, jealousy
робѣ́ть, to be shy, shrink
ро́дина, native country, birthplace
родно́й, native, own by birth
роско́шный, luxurious, magnific
рожь (*f.*), rye
роща́, grove
руби́ть, to hew, chop
рудни́къ, mine
ружьё, gun, musket
рука́, hand, arm
рукави́цы, mittens
ру́сскій, Russian
Русь, Russia
ручеёкъ (*dim.*), stream
руче́й, brook, stream
ры́бка (*dim.* of ры́ба), fish
ры́царь, knight
рѣ́дкій, rare (*adj.*)
рѣ́звость (*f.*), merriment
рѣка́, river
рѣсни́цы, eyelashes
рѣше́ніе, sentence, decision

С

сади́ться, to sit down
са́дъ, garden
са́мый, same, self
самъ, oneself
сапоги́, boots
сбы́ться, to be accomplished
свезти́, to convey

свершáть (*ipf.*), -шúть (*pf.*), *reflex.*, to be fulfilled
свивáть (*ipf.*), свúть (*pf.*), to twist, to nest
свистѣ́ть (свищу́, тúшь), to whistle
свобóда, freedom
свобóдный, free
свой, my, thy, etc., own
свѣвáть, свѣ́ять (*pf.*), to blow off
свѣ́жій, fresh
свѣтúло, star, radiance
свѣ́тлый, bright
свѣ́тить, to light, shine, give a light
свѣ́точъ, torch, light
свѣтъ, light, world
свѣчá, candle
святóй, holy
себя́ (*acc.*), self, selves (*reflex. pron.*)
сегодня, to-day
сейчáсъ, just now
селó, village
сéльскій, rural
семья́, family
серафúмъ, seraph
сердéчный (see Notes), of my heart
сéрдце, heart
серебрúстый, silvery
сидѣ́ть, to sit
сúла, strength
сúльный, strong
синúца, tomtit
сúній, blue
сія́ніе, ье, shining
сія́ть, to shine
сказáть, to say
скáзка, fairy-tale
скáзывать, to tell
скáтываться (*ipf.*), скатúться (*pf.*), to roll off
сквóзь, through
скирдъ, corn-stack
склоня́ться (*ipf.*), склонúться (*pf.*), to bend, bow
скóлько, how much, many
скóрбный, sorrowful
скóрбь (*f.*), sorrow
скóро, скорѣ́й, quickly
скрипѣ́ть, to creak
скучáть, to feel lonely
скýчно, lonely
скýчный, dull
слáва, glory
слáвенъ, famous, glorious
слáвный, famous, glorious
славя́не (*pl.*), славянúнъ (*sing.*), Slav
слáдкій, sweet
слáдко, delightfully, sweetly
слезá, tear
слóвно, as if
слóво, word
слóжены, put together
слýчай, occasion, circumstance, chance
слухъ, rumour, hearing, ear
слы́шать, to hear
смотрѣ́ть, to look
смыкáть (*ipf.*), сомкнýть (*pf.*), to shut, close
смѣ́ло, fearlessly
смѣшáвъ, having mixed
смѣшнóй, funny, ridiculous
снóва, again
снопъ, sheaf
снѣгъ, snow
снѣ́жный, snow (*adj.*)
собáка, dog
собирáться (*ipf.*), собрáться (*pf.*), to rally, gather (strength)
собóй (*instr.* of себя́), oneself
сóбственный, own
согбённый, bent
созвýчье, harmony, rhyme
создавáть (*ipf.*), создáть (*pf.*), to create
сокрóйся (*imper.* of скры́ться), to hide oneself
сóлнечный, sun (*adj.*)
сóлнце, sun
солóма, straw

сомнѣніе, ье, doubt
сóнный, dreamy, sleeping
сонъ, сна́ (*gen. sing.*), dream, sleep
сосѣдка, neighbour (*fem.*)
сосѣдъ, neighbour
соха́, sort of plough
сочета́ніе, combination, blending
спать (сплю́, спи́шь), to sleep
споко́йный, calm
споко́йствіе, calmness, repose
спо́рый, productive, successful
среди́, among
средь, amidst
ста́вить, to put upright
стара́ться (*ipf.*), по- (*pf.*), to try
стару́шка (*dim.*), old woman
ста́рый, old
стать (*pf.* стану), to become, begin
стволъ, trunk
степь (*f.*), step
стла́ться (стелю́сь, ешься), to extend
стогъ, stack
сто́ить, to deserve, cost
столпъ, column, pillar
столъ, table, board
сто́лько, so many, so much
стона́ть, to groan
стонъ, groan
сторона́, страна́, side, land
стоя́ть, по- (*pf.*), to stand
страда́ніе, suffering
страда́ющій, suffering
стра́ждать, страда́ть, to suffer
стра́нникъ, pilgrim
стра́нный, strange
стра́сть (*f.*), passion
страши́ться, to be afraid of
стрекоза́, dragon-fly
стреми́ться, to strain, hasten
стремле́нье, effort
стре́мя, stirrup
стро́йный, harmonious
струи́ться, to be poured forth, to ripple
струя́, current, stream
студёный, cold
ступа́й!, go along!
стыди́ться, to be ashamed
стыдъ, shame
судъ, court
судьба́, fate
суетли́вый, bustling, restless
су́щій, existing
сфинксъ, sphinx
сча́стье, happiness
съ, with, from
сыни́шка, (little) son
сѣверъ, north
сѣде́льце (*dim.* of сѣдло́), saddle
сѣдо́й, grey (headed)
сѣнцо́, hay
сѣнь (*f.*), shade
сѣрый, grey
сѣятель (*m.*), sower

Т

таинственный, secret, mysterious
та́йный, secret
таково́й, such
тако́й, such
такъ, so, thus
тамъ, there
тащи́ть, to drag (*reflex.* to trail along)
тверди́ть (твержу́), to repeat by heart
твёрдый, hard, firm
твой, thy
теа́тръ, theatre
тебѣ (*dat.*), тебя́ (*gen. and acc.*), ты, thou
телѣга, cart
тёмный, dark
те́мя, crown of the head, top of the mount
тепе́рь, now
терно́вый вѣне́цъ, crown of thorns
ти́хій, quiet
тишина́, stillness, quiet, silence
тлѣніе (ье), corruption, rot

то . . . то, now . . . then
то-и-знай (*adv. phrase*), constantly
толпá, crowd
тóлько, only
томúться, to languish, pine
топóръ, axe
торжéственно, solemnly
тоскá, distress, pain
тотъ, та, то, тѣ, this, that
точúть, to sharpen
трéбовать, по- (*pf.*), to demand
тревóга, alarm, anxiety
тревóжить, to disturb, shake
трéпеть, fear
трéтій, ья, ье, third
трóйка, a team of three horses abreast
тропá, pathway
трýдно, difficult, hard
трудъ, toil
трýсить, to play coward, falter
трусъ, coward
тумáнъ, mist, fog
тунгýсъ, Tunguse
тýча, тýчка (*dim.*), storm-cloud
тутъ, here
ты, thou
тьмá, darkness
тѣло, body
тѣнь (*f.*), shade, shadow
тѣснúться, to squeeze in
тѣсный, narrow, tight
тюрьмá, prison
тяготúть, to disturb, overburden
тяжёлый, heavy (fig. sad)
тя́жесть (*f.*), heaviness, burden

У

у, near, by
убúрать (*ipf.*), убрáть (*pf.*), to take, put away
убѣжáть (*pf.* of убѣгáть), to escape, run away
увы́! alas!
увядáнье, withering, fading
угадáть, to guess
ýголъ, corner
угрóза, threat
угрю́мый, morose, surly
удáвливать, удавля́ть (*ipf.*), удавúть (*pf.*), to hang, choke
удалóй, audacious, daring
удáрить, to strike
удáръ, stroke, blow
удручáть (*ipf.*), -чúть (*pf.*), to oppress, afflict
ýжасъ, horror
ýжинъ, supper
ужъ, already
узды́ (*pl.*), bridle
узнáть, to find out, learn
укáзывать (*ipf.*), указáть (*pf.*), to show, point out
укрáдкой, secretly, stealthily
улетáть (*ipf.*), улетѣ́ть (*pf.*), to fly away
уловúть, to catch, seize
улыбáться, to smile
умиля́ть, to touch
умирáть (*ipf.*), умерéть (*pf.*), to die
уморúтельно, funnily, comically
умъ, mind, wit, sense
университéтъ, university
уны́лый, sad, dejected, low-spirited
уны́нье, discouragement
упрёкъ, reproach
урожáй, harvest
успокóенный, soothed
услужúть, to serve
уснýвшій (*p.p.* of уснýть), to fall asleep
успѣвáть (*ipf.*), успѣ́ть (*pf.*), to have time to . . .
уставáть (*ipf.*), устáть (*pf.*), to grow weary, tire
устáлый, tired
утомúтельно, tiresomely
утомля́ться утомúться (*pf.*), to get tired
утѣшáть (*ipf.*), утѣ́шить (*pf.*), to console

у́хо (*pl.* у́ши), ear
уходи́ть (*ipf.*), уйти (*pf.*), to depart
учи́ться, to learn

Ф

Финнъ, Finn

Х

ха́та, hut
хвала́, praise
хво́ростъ, dry branches
хла́дъ, хо́лодъ, the cold
хлопотли́во, with much ado
хлѣбъ, bread, corn
холо́дный, cold
хоть, although, nearly
хоть, хотя́, at least
хотѣть, to desire, want (*reflex. impers.*), мнѣ хо́чется, I want
храни́тель (*m.*), guardian

Ц

цари́ть, to reign, rule
ца́рство, kingdom
цвѣтно́й, many-coloured
цвѣты́ (*pl.* of цвѣто́къ), flower
цыга́ны, gipsies
цѣ́лый, whole
цѣль (*f.*), goal
цѣпь (*f.*), chain

Ч

чаёкъ, tea
ча́стный, private
ча́стый, frequent, thick, close
часъ, hour
чей, чья́, чьё, чьи́, whose; чьи́-то, someone's
человѣ́къ, person, man
че́рвь (*m.*), worm
черезчу́ръ, overmuch
чёрный, black
черты́ лица́, features
че́стный, honest, honourable
четвертачёкъ, quarter rouble
чече́нъ (see Notes)
чешуя́, scale
чи́нный, sedate
чистый, clean, clear, open
что?, what?, how, that
чтобы, что́бъ, that, in order that
чтожъ, well then !
чу́вство, feeling
чу́дный, wonderful, beautiful
чу́ждый, unknown to
чужо́й, strange
чу́ткій, sensitive, delicate, tactful
чѣмъ-свѣ́тъ, at the dawn

Ш

шага́ть, to stride
шагъ, step
шёлкъ, silk
шепта́ть, to whisper
ше́ствуя (*pr. ger.*), ше́ствовать, to march, walk gravely
шесто́й, sixth
широ́кій, wide
шко́ла, school
шко́льникъ, schoolboy
шла́, шёлъ, шли́ (*p. t.* of идти́), to go; пойти́ (*pf.*)
шо́рохъ, rustling
што́ры, window-blinds
шумъ, noise
шумя́щій (*pr. p.* of шумѣть), to make a noise

Э

э́тотъ, э́та, о, и, this, that

Ю

ю́жный, south (*adj.*)
ю́ность (*f.*), youth

Я

я, I
явь (*f.*), reality
ядови́тый, poisonous, malignant
язы́къ, tongue, people
ямщи́къ, driver, coachman
я́ркій, bright
я́сный, bright, clear

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